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FRANK QUEEN, Editor and Proprietor.

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THE SLEIGH-RIDE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY AUGUSTUS APPLEJACK, ESQ.

THE flakes of snow were falling fast,
As on the road there swiftly passed
A youth, who drove a lady fair
With finger-rings of diamonds rare—
She said they were—

His brow was fair; his eye, so sweet,
Gazed calmly at the horse's feet,
And like a silver clarion rung
The accents of his manly tongue—
"I'll put them through!"

In bar-rooms now he got a sight
Of fellows drinking—very tight;
Above the gas-lamps brightly shone,
And from his lips escaped a groan—
"Would I were there!"

"Do I drive fast?" he gently said;
"If you're afraid, just rest your head
Upon my bosom—there! just so!"
And then she whispered very low—
"I'm happy now."

"William," the maiden said, "I think
'Tis time to take another drink."
A tear stood in his bright blue eye,
But still he answered with a sigh:
"I've nary red."

"Here, William, here's my little purse!
Tho' it's not full it might be worse."
At Luff's the loving pair alight
And think it nothing more than right
To take their tod.

As late at night, as homeward bound,
And flying swiftly o'er the ground,
He passed one arm around her waist
And stole from off her lips a taste,
What cheek he had

A servant tall, with sleepy eyes,
Whose looks bespoke her great surprise,
Threw open wide the mansion door
And growled aloud with sullen roar—
"You've come at last."

There, in the twilight cold and gray,
He took the reins and drove away,
And from an upper chamber far
A voice fell, like a drop of tar,
"Bill, *Au Revoir!*"

CHARLES THOMAS PARSLOE, JR. ECCENTRIC COMEDIAN. For Biographical Sketch see another column.

THE MOONLIGHT RING;

OR,

THE BLACK SHADOW OF THE TWO-HANDED SWORD.

CHAPTER XXXIX.—CONTINUED.

"I see before me," eloquently detailed the auctioneer, "gentlemen who are the boast of our country—merchant princes, whose vessels sail on every sea—manufacturers, whose goods are found in every land. To them an opportunity presents itself which may never again occur. Will you, gentlemen, suffer it unrecognised to pass? Never! Six hundred thousand pounds may, to some, appear a very large sum; but, gentlemen, I venture to recommend the investment as an investment, as a residential property—and I appeal to gentlemen constantly in search of such—it is unequaled—unequaled. Something, perhaps, I ought to deduct, from my calculation for the forced sale. It is not every gentleman"—and here the auctioneer made a graceful bow to the capitalists—"who, at a moment's notice, can realize such a sum! Circumstances have compelled this unusually early settlement, and by those circumstances my client must, of course, suffer. Now, gentlemen, shall I read the conditions?"

There was a general murmur.

"I bow to your decision—we'll take them as read. Now, gentlemen, favor me with a bidding."

No one appeared anxious to begin. At last one gentleman cried—

"Two hundred thousand!"

"A bidding, gentlemen?" implored the auctioneer.

"Two hundred thousand!"

"Two hundred thousand!" repeated the auctioneer. "Surely you're joking! And twenty! Thank you, sir! And thirty! I am obliged! Forty—fifty—sixty! Two hundred and sixty thousand pounds! And seventy—and eighty—and ninety! Two hundred and ninety! Three hundred thousand! Just five per cent., gentlemen! You can mortgage it at three-and-a-half, I'll answer for it! Now, gentlemen, take time, and go on. Three hundred and twenty—thirty—forty—fifty! Three hundred and fifty—sixty—seventy—eighty! Four hundred thousand! I am authorized to say, that in the event of no better offer, the whole estate, including the mansion house, furniture, and effects, farms, out buildings, land—upwards of three thousand acres, in the highest possible state of modern cultivation—will be sold, absolutely, for four hundred thousand pounds! And five! Thank you! And ten! Obliged! Fifteen! Four hundred and fifteen thousand! Come, sir, don't neglect the chance! Allow me to say another five? That's right sir—four hundred and twenty thousand!"

The auctioneer then addressed the other bidder:

"Another five for you, sir? A property of this kind is seldom in the market; it's suffering simply from the forced sale! Twenty-five! Four hundred and twenty-five thousand! No higher bidding? Will positively be sold! Gentlemen, consider well. Four hundred and twenty-five thousand pounds! Going! Four hundred and twenty-five! Really, gentlemen, it's not four per cent.—it's positively giving it away! No higher bidder? Four hundred and twenty-five! Going!" The auctioneer looked round. "Going!" The auctioneer lifted his hammer. "No further bid? It will positively be sold! It's going, I say, for four hundred and twenty-five thousand pounds! Going! Going!"

A wild yell and scream from the ladies, and a shudder of horror from the men, as from the lower end of the room a veiled figure, whose features could be but indistinctly seen, made an easy way up to the auctioneer. An easy way—for the crowd, in their fear, pressing on either side, made a lane for her to pass through. The figure soon gained the rostrum of the astonished and bewildered auctioneer. It was not till she stood by his side that she removed her veil, and disclosed the pale but beautiful features of the mistress of the mansion, Lucy Marsden!

CHAPTER XL.

THE HAUNTED GRANGE—LUCY MARSDEN'S APPEARANCE AT THE SALE—BERNARD'S CONSTERNATION—HIS ATTEMPTED FLIGHT—THE COWARD SOUL AND THE SLAVE—THE SECRET REVEALED.

Had Lucy Marsden been in reality the dead woman she had been so long imagined, her sudden appearance would hardly have created greater consternation among the people who attended the sale. In contrast to the horror of Bernard was the ludicrous dismay of the auctioneer. The former beheld his last hope shivered at his foot—the latter perceived the gain he had intended to pocket fade away impalpably into the distance. The prevailing feeling amongst the crowd, when they had partially collected themselves, was one of welcome. They forgot their intended bargains in the sunshine of Lucy's presence.

"Friends," spoke Lucy, in her silver, rippling voice, "once more I am among ye. What has been my fate—whither I have traveled—you must never ask, as I shall never tell. Let the past with the dead past be buried."

The chaste, eloquent eyes of Lucy rested on the upturned face of Gabrielle, who, in an attitude of almost adoration, was gazing on her mistress. Then, as though yielding to an invincible emotion—unmindful of the strangers who surrounded her—Lucy Marsden descended from her elevation, wove her arms, now so slim and delicate, round the neck of the young Frenchwoman; and thus closed, in one loving embrace, the twin beauties passed like spirits through the assembly, and sought retirement in a more private room. The respectful silence which had accompanied their departure now speedily developed itself into an eager buzz of conversation. To be strange, though brief, panorama of events, which had moved with such rapidity before their observation, being the abundant topic. Then, slowly, one by one, yet still talking among themselves, the crowd separated. But all, as they severally departed, cast an inquiring glance for Hugh Bernard—Hugh Bernard, whom they had seen mounted on the topmost round of fortune's ladder—Hugh Bernard, whom they knew to be groveling at its foot. But the captain was gone—unnoticed by all except one—he was gone. A terror had struck deep into his remotest being. His involvments were the more alarming, because he was ignorant of their extent. He knew not how far Light had implicated him. He felt that the suffering so recently borne by Lucy Marsden might have made her reckless, and that, consequently, the talisman of the secret which had served him so remorselessly was destroyed. So it was that—humbled, broken—he had determined on flight. But the eye of one man was upon and never quitted him—Latour, the creole. Staying at the door of the large dining room, closely watching each person who sought an exit—in sporting parlance, he had "marked" Bernard down. He allowed him to leave the Hall—followed him with noiseless steps, but not until the flying man had reached a retired spot in the plantation did Latour speak.

"Hugh Bernard!"

The would-be fugitive stopped with a perceptible shudder.

"Man of the scheming brain!" exclaimed the steward, "man of the coward soul! pause! listen!"

"Stay me not!" bitterly replied Bernard, "stay me not, thou servant—thou slave!"

"A faithful servant," retorted Latour, "is preferable to a false friend—an obedient servant superior to a false master!"

"What would you?" swiftly demanded Bernard.

"Your presence at the Grange," answered the other. "Surely 'tis a slight request. You are its master—I've heard you say so, often and often. Come, Capt. Bernard, come!"

Bernard quivered and flushed at the mocking tone in which these words were spoken. With a burning glance of indignation he turned once more to depart; but Latour, swift as volition, was upon him.

"Go you shall not!" he exclaimed, "till, face to face with my young mistress, you have sworn to abandon your cunning, coward plots! Do you hear, Capt. Bernard?"

"I care not for Lucy Marsden!" hoarsely replied Hugh.

"Then," answered the creole, struggling to master a passion which made his eyes glare and his voice tremble, "beware of *me!* Out of dear love to my mistress, I have borne much; but you shall obey my behest, or I, Latour, the servant, the slave, will sweep you from my path as a blade of corn from before the sickle of the reaper!"

"What do you mean?" inquired Bernard, startled with this earnestness.

The rage which Latour had endeavored so long to control burst the bonds which he had imposed upon it. His frame expanded, his muscles seemed to knit, his face became distorted, as, with a gasping cry and threatening gesture, he advanced one step nearer to Bernard. The latter, absolutely appalled by the manner of the creole, drew half-shuddering back. The next moment all cause for alarm had departed. Latour had conquered his rage, and his manner was as collected and quiet as before. The sole agitation perceptible lingered in his voice. He uttered but one word—"Come!" But that one word was pronounced in so imperative a manner, that Bernard rendered no reply but acquiescence. Helplessly, almost humbly, Bernard followed Latour; followed him through the grounds—followed him through the returning, wondering crowd—followed him to the mansion, and to the very apartment of Lucy. How healing is the balm of silence! Lucy and Gabrielle were still locked in each other's arms. The spirit of sympathy was to them a sufficient speech. But when Lucy [illegible] step of Bernard, which she recognized so well, heard the [illegible] expression of alarm, born of excessive suffering, with an [illegible] remote part of the room. Gabrielle, [illegible] OPEN MOND[illegible] his mistress, flung herself before her [illegible] from danger. But when Ga[illegible] T. E. MILLS, Stage [illegible] trusted to him a[illegible] Broadway Theatre, N[illegible]

FIRST CLASS VOCALISTS WANTED,
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"I have the right to ask," returned the creole, firmly, but respectfully. "To you there can be no shame—sin recoils from the shadow of your name. Tell me, a servant of your dead mother—not less faithful to your living self—tell me for your own sake—tell me, I adjure you."

Lucy was silent. She extended her hands in an attitude of dumb supplication. But she was silent.

"You are alone in the world," added Latour, clearly and precisely; "but only in this terrible fate. You have friends whom you do not trust. I, then, speaking as the voice of your dead mother, ask you to trust me!"

Lucy, full of sadness, shook her head.

"The secret you refuse to reveal, I, then, demand from you," declared Latour, turning to Bernard. "I demand it, and I will have it!"

Encouraged by the conduct of Lucy, Bernard roundly refused.

"Whatever it may be," continued the creole, "its revelation cannot be worse than an ever increasing load of sorrow, which oppresses and destreys. Better that it should be published in the open day, than that she should sink as a flower perishes ere the bud has bloomed."

"It is too precious," spoke Bernard, "to give."

"Precious!" retorted the creole. "To permit you to go unpunished is a rarer price than even your wondrous secret could ever buy. To consign an innocent girl to a living grave—to submit her to an accusation, the mere suspicion of which is a horror—to deal with the fortune of another as though it were your own—is not alone an offence against heaven, but can be, and will be, punished by human law!"

Bernard, witnessing the intense excitement of the creole, grew pale and agitated. Lucy rose, and appealingly touched the arm of the creole.

"Useless!" cried Latour. "My fidelity is proved. I can be silent as a desert grave; and I——"

"Hark ye!" interrupted Bernard, seeing an opportunity, as he conceived, of making terms. "Why do you wish the possession of a secret known only to two—Miss Marsden and myself? Of what avail would it be—tell me that?"

"That you no longer, Hugh Bernard, should be master of her fate. That you no longer should commit crimes which we dare not punish. That you——"

"Enough!" interrupted Bernard. "Enough! your object shall be gained! The fortune of Miss Marsden is untouched—diamonds, into which certain valuable securities of hers has been transformed, can be resold. Give me twenty thousand pounds, and if ever I return again, or breathe a word, I give you leave to—to hang me!"

"Give it him!" cried Lucy. "Give it him!"

"What?" screamed the creole, his tropic nature seizing a mastery over every thought and fibre of his frame. "Twenty thousand pounds! Sooner would I tear the cur limb from limb, and fling him out as idle carrion to rot on the barren moor. Reveal, I say—reveal! or by heaven, a constable and a magistrate shall make short work of the schemer!"

Latour, beyond himself with passion, strode across the room towards Bernard, as though to execute his threat. Lucy flung herself between them.

"Listen, Latour!" she said, intense feeling lending a fictitious coolness to her voice and manner. "You have preserved my life—my freedom. This secret you, if any, have a right to know. Yet, Latour, I pray of you to let it still be unspoken. Give him his price, and let him go!"

"No!" said Latour, as though passion condensed for years found utterance at last. "I would protect you against yourself as against that quivering wretch!"

Latour flung the door wide open, as though to alarm the house.

"The secret!" he cried; "or the constable and the gaol!"

Bernard was perfectly blanched.

"I will know it!" half screamed Latour; "for her sake, I will know it! by the God of the Dark Skin, I will!"

"Not his lips," spoke Lucy, calmly, as before—"not his lips—mine!" but with a glance at Gabrielle, "alone!"

Gabrielle accepted the half bashful hint, and retired to a remote corner of the apartment. Soon as Latour found he was at last to share the secret which had so long controlled the fate of his mistress, there came a revulsion. Excitement vanished, passion vanished—nothing remained but doubt! It is a hallowed tradition that, to all suffering mortals at the instant before death, the whole events of their departing lives pass in rapid, vivid panorama before their glazing eyes. So was it that on the very threshold of this terrible secret, which, to him, indeed, was as another world, Latour saw the possible consequences of his eager, well meant determination, about to ensue. Paused ere he sought to further fathom its mysterious depths. Lucy swept back her waving hair, veiled her lustrous eyes, and placed her rosy lips to the ear of the expectant creole. The varied expressions which swept across the face of Latour would have been an envied study for the physiognomist. At first the culminating doubt as to the nature of the secret. Then his condensed attention, lest, by a moment of wandering, he might lose a syllable of the relation. And then the gradually deepening shades of horror as, letter by letter, he learned the *truth*. Lastly, the complete resignation, as he felt how useless it was to contend against the stream of fortune. Calmly he rose from his position, and stepped to Bernard.

"Be not afraid!" said the creole—"be not afraid! I know all now! Twenty thousand pounds; such is the sum demanded! Were it twenty times twenty thousand," he added, to himself, "such is the decree of fate, and it must be paid!"

CHAPTER XLI.

A METEOR OF FASHION—FRIENDS IN PROSPERITY—"CUTTING A DASH"—GAMBLING SOIREES—BEGGARY AND STARVATION.

So Captain Hugh Bernard received twenty thousand pounds. The original defect in his character was an excessive and vain desire for display. This feeling existing within him had probably been the parent of many crimes. It prompted him to dazzle the eyes of a world too apt to worship wealth with a false, fictitious splendor. But now his own uncontrolled master, owner of a fortune, he had resolved to leave England for ever. And this determination he would have probably put in practice; and so far as Hugh Bernard was concerned, this history might have closed, but for one evil chance. Returned to London, sufficient shame still remained in his nature to beget a desire to conceal himself from all his former associates. Yet united with this impulse was a perversity which tempted him to linger round the haunts which they most affected. So, as may readily be imagined, he one day met an old acquaintance. It was our former friend, John Fitz-John. And John Fitz-John cut him. Cut him in the most unmistakable manner. Saw him approaching—that he might be quite sure that it was really Bernard, screwed his glass in his eye, stared at him steadily as he approached, and then, without the slightest attempt at recognition, passed on. This insult awoke the savage determination of Bernard.

"Curse him for a false, stuck-up hound!" he muttered. "He could borrow my money; he could order his clothes at my tailor's, drink my champagne and claret, and now, that he deems me down, he wont fling so much as a nod at me! Curse him! I'll teach the crew that Hugh Bernard has something in him yet! He shall look the beggars down! Twenty thousand still!"

Wise would be the general of a beleaguered town who, in the last extremity, should expend his last rounds of ammunition in the manufacture of fireworks, or in firing a *feu de joie* for victory. And it was much such a policy which induced Hugh Bernard to spend his last gift of fortune to induce his so-called friends to believe that he was a millionaire. But stung by the cut of John Fitz John to repeat his own words, to look the beggars down, he determined, so long as his means lasted, even to outdo his former magnificence. It was autumn. London, as it is said, was out of town. So he decided on visiting that other London, which is built on the shore of the sea, Brighton.

Were he laying his plans to subvert a kingdom, he could not have been more careful in the contrivance of measures, that he might make his first appearance with *eclat*. The local papers were dosed with minute paragraphs, referring to a stranger of vast wealth, who might shortly be expected to visit the metropolis of the sea. Soon it was announced that this mysterious individual had engaged the Ambassadors' suite of apartments at the Bedford Hotel, outbidding a royal duke, who had been, therefore, compelled to submit to inferior accommodation. Afterwards it was whispered that this new visitor had a peculiar dislike to railway traveling; that he had, therefore, caused relays of four horses to be in waiting along the road, all from his own stud, and all matches in size, breed and color. Public curiosity grew ravenous, and sought the smallest morsels of intelligence to allay its hunger. It was ascertained that the coming stranger, unwilling to trust the preparation of his food to the kitchen of the Bedford, had specially retained the renowned *cuisinier*, M——, of the —— Club, to minister to his palate. These reports, and others resembling them, half maddened the Brighton people with eagerness of anticipation. The tradesmen crowded to the Bedford, solicitous of his custom. The one thing that could not be discovered was his name. So well had Bernard taken his precautions that the secret was strictly preserved. Some pronounced him a Parsee merchant from Calcutta; others, a successful contractor; others, an Australian digger. None better than Bernard understood how much curiosity is provoked by the anonymous. So expectation was at fever heat when he entered the town. Those who had watched for his arrival were doomed to disappointment, for he came at midnight. In the morning, however, it oozed out that the new arrival would ride on the Parade at mid-day. Long before that time there was an unwonted excitement in the town. The road was crowded with equipages and horsemen, and the pavement was filled with pedestrians. Precisely at the time appointed, a groom, in sober, yet effective livery, rode up to the door of the Bedford, leading a magnificent horse, perfectly black in color. There was not a white hair on its glossy coat. Presently, when all was prepared, Bernard selected, like a well-trained actor, the moment most favorable for his appearance. Then, in the cold, haughty manner he knew so well how to assume, he walked calmly out to the Bedford, mounted his horse, and threaded his way along the Parade. The stony features of the man of mystery were so well known that he was recognised at once. The whole fashionable set was in a quiver. Should they, or should they not salute him?

Bernard, as though perfectly indifferent, rode carelessly along on his pacing steed. In this mood he met his old acquaintance, the Countess of Walsoken. Now the countess, from her residence in Brighton, and from her descent and title, had become, if not a leader of its fashion, at least in the very first rank of its society. So society determined on measuring its conduct by the will of the countess. She, poor soul, was wholly unaware of the whereabouts of Hugh Bernard; for aught she knew, he might have been at the bottom of the Red Sea; so that when she suddenly saw him, superbly mounted, the hero of the hour, she was completely flustered. Bernard, who knew the importance of securing a recognition, taking advantage of her confusion, politely and pointedly bowed. This directly appealed to the countess in her bewilderment. Hardly knowing what she did, she returned his salute. From that moment Bernard assumed his old position. The first advantage he took of it was on the very first and most public occasion to cut John Fitz John.

How oddly the "world wags" in the circles of the so-called great! Here is Bernard, once a hero, then despised, and now a hero again; because, in the first place, he was believed to be rich, then known to be poor, now thought to be wealthy. Once only a hint of past events was ventured in his presence.

"A new vein has been discovered in the quicksilver mine, Radney!" he replied. "If you want a check for five hundred you can have it!"

Of course Radney wanted it; and out of his intense desire for display, Bernard tossed it to him as though it were a piece of waste paper.

"Money," says the old proverb, "takes to itself wings and flies away."

Bernard's twenty thousand pounds began to melt beneath this extraordinary, lavish expenditure.

"But he would keep it up," he whispered, "to the last!"

In his apartments, at the Bedford, merry little parties congregated, under various pretences. Now for oysters and chablis, now for devilled kidneys, grilled bones and champagne. But these parties always ended in one manner—in heavy, continuous play. The rattle of dice, the fall of the box, sounded far—far into the night. The stakes were enormous—so enormous as to excite public comment.

They exceeded in amount those when even estates were perilled on the hazard of the die, and in company of which the "first gentleman in Europe" made one. Men went in rich, and came out beggars; beggars entered in poverty, and left with a fortune in their pockets. Bernard's means were diminishing rapidly; but two months had elapsed since he had possessed twenty thousand pounds, and, incredible as it may appear, he had but five thousand left. This alarmed him. Only five thousand! So he resolved to tempt fortune, and endeavour to retrieve his extravagance. In pursuance of this determination, he invited several choice bloods, each of them willing to risk a thousand on the dice's throw. Bernard played and won. The stakes were made heavier still. Bernard won! Thousands had changed hands. Bernard was rich once more; but only for a short time, for the others shouted for more champagne, and insisted on their revenge. And they revenged themselves so well, that they left Bernard not one single shilling to console him for his defeat. Overwhelmed as he was, he yet preserved enough of coolness to give no outward sign of dismay. He laughed and drank till they were gone. But when they had departed, he rested his aching head on his hand, and cursed himself for a fool. He knew that he was penniless. He owed a large bill at the hotel, which the value of the horses in the stable would barely suffice to pay. He thought, at first, he could not survive his own disgrace, but life is precious to the wicked. He had been elevated once more on the pedestal of notoriety, and once more by his own fault had fallen from its summit. But he resolved not to be present at the exposure; so, next morning, Brighton received a new sensation. The mysterious idol had fled! Everybody declared that it was just what they thought, and none professed surprise or pleasure, except those who had borrowed money from Bernard, who were delighted at the fall and absence of their creditor. These gentry, when, in after days, Bernard wrote for a return, merely laughed, and lit their cigars with his application. Meanwhile Bernard was in a terrible state. He fled to London. He had no objection to travel by railway then. But crowded London is an empty desert to the penniless. On came the pitiless march of winter, and article by article, the clothes of Bernard were disappearing, to minister to his want. Want! He who but a few short months ago was the master of thousands, was absolutely suffering from hunger! What a horrible thing is starvation—the empty craving—the weakness—the fainting! Whither should he go? Alas! he knew not. But, as though governed by a concealed impulse, he left London, and took his way towards the north.

TO BE CONTINUED.

TIME.

NINETY years hence, probably not a man or woman now twenty years old will be alive. Ninety years! Alas! how many of the lively actors at present on the stage of life will make their exit, long ere ninety year shall have rolled away! And could we be sure of ninety years, what are they? "A tale that is told; a dream; a empty sound that passeth on the winds away and is forgotten." Years shorten as man advances in life. Like the degree in longitude, man's life declines as he travels towards the frozen pole, until it dwindles to a point and vanishes forever.

Is it possible that life is of so short duration! Will ninety years erase all the golden names over the door in town and country, and substitute others in the stead? Will all the now blooming beauties fade and disappear? all the pride and passions disappear? the love, hope and joy pass away in ninety years and be forgotten? Ninety years, said Death—Do you think I shall wait ninety years? Behold, to-day and to-morrow are everyday is mine! When ninety years are past, the generation shall have mingled in the dust and be remembered not!

HOW THEY STOP A TRAIN.—An innocent old lady, who never before had "rid on a railroad," was passenger on one of the Vermont railroads at the time of a recent collision, when a freight train collided with a passenger train, smashing one of the cars, killing several passengers, and upsetting things generally. As soon as he could recover his scattered senses, the conductor went in search of the venerable old dame, whom he found sitting solitary and alone in the car (the other passengers having sought *terra firma*) with a very placid expression upon her countenance, notwithstanding she had made a complete summerset over the seat in front, and her bandbox and bundle had gone unceremoniously down the passage-way. "Are you hurt?" inquired the conductor. "Hurt! why?" said the old lady. "We have just been run into by a freight train; two or three passengers have been killed, and several others severely injured." "La, me! I didn't know but that was *the way you always stopped.*"

NEW YORK CLIPPER.

SATURDAY, FEBRUARY 18, 1865.

NOTICE.

To Subscribers and Advertisers.

As a standing and general answer to the many correspondents who write us for information on these subjects, we beg leave to submit the following rates:—

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ADVERTISING.—Twelve cents per line for each and every insertion; for dramatic notices from other papers, incorporated in our summary, 25 cents per line; a liberal deduction will, however, be made for advertisements when paid for three or six months in advance. Day of publication Tuesday of each week. Communications, to insure attention in the issue for that week, should reach us by Monday morning, at latest, or Saturday, if possible. As the business of the CLIPPER is conducted on the CASH principle, payment in advance for both subscription and advertising is insisted upon. All letters and communications for any and every department of this paper must, to insure attention, be addressed only to FRANK QUEEN, Editor and Proprietor,
22 Spruce street, New York.

To Correspondents.

VIATOR, Paterson.—1. When Forrest visited England in 1845, he was pretty loudly hissed on his first night at the Princess' Theatre, which indignity he ascribed to the intrigues of Macready. When Macready first appeared at the Astor Place Opera House, he was not permitted to perform, being interrupted by the friends of Forrest. During the day of the riot a placard was posted about the streets, asserting that the crew of the British steamer had threatened violence to all who dared to oppose Mr. Macready. This was the beginning of the riot. 2. Francis Courtney Wemyss was born in Finch Lane, Cornhill, London, May 13, 1797, and died Jan. 5, 1859, at his residence No. 15 Crosby street, New York, of pneumonia.

ROCHESTER.—Our opinion is, that when it is explicitly stated that the highest, next highest, and next highest to that shall have the prizes, the strict letter of the agreement should be observed; in that case those who threw 43 would be entitled to one prize, those who threw 40, another; and those who threw 39, to the third. Where it is stated in the agreement that the three highest throws shall take the prizes, then the case is different, and the two 43's would be entitled to two prizes, and the two 40's would have to throw off for the third. We give this as our opinion only, and would state that there are many who disagree with us in our view of the matter.

HAZLE GLEN, Philadelphia.—1. The lady is married, but does not live with her husband. 2. His duties are to attend to all the outside business required by the star, such as seeing the baggage safe to the depot and checked, attend to the making out of the programme for the night, take his position at the entrance of the theatre with the doorkeeper, and see that those who pass in give a ticket, and, when the proper time arrives, to take the ticket boxes and with the treasurer or manager count the tickets, settle up the house, and receive his star's share of that evening's receipts, always provided the receipts are good enough to give a share.

R. B., 110 South 3d street.—Owing to the very loose manner in which the agreement is drawn up, there can be no forfeit under the circumstances. The clause agreeing that "in case either party is sick, *or other affair* rendering it impossible for either party to attend, the match shall be postponed until another day," prevents Mr. W. claiming forfeit in consequence of Mr. S. being an hour behind the time specified. Be more guarded in drawing up your agreements.

DAZZLE.—1. Mr. Brougham played the character of Dazzle in "London Assurance." It is said on the best of authority that Mr. Brougham wrote the character for Mr. Boucicault. 2. Mr. Mark Smith has never, to the best of our knowledge, played Jessie Rural at Wallack's New Theatre. The first season, Mr. W. R. Blake was there, and would certainly claim the part; and since Blake, Mr. Gilbert has been the first old man, and he would claim the part also.

SHORT STOP, Albany, N. Y.—The new rules expressly prohibit members of one ball club from playing in the match games of any other club. The gentlemen you refer to cannot play in a match game in your club unless they have been members of your club, and of *no other club*—in or out of the National Association—for thirty days prior to the time of the match they play in.

INQUIRER, Staten Island.—The U. S. Internal Revenue Law imposes a tax of three per cent on your income, or profits of your business, etc., after deducting $600 and the amount paid by you for house rent; this is in addition to your license; besides this regular income tax, there was a special tax of five per cent levied for 1863, making 8 per cent in all.

CAPTAIN, U. S. A., Frederick, Md.—A pair, or pair royal, can be taken in play at cribbage, no matter whether the first card be played by yourself, partner, or opponent. For instance, if the game stands at 27, and you have four aces, the other players all calling a "go," you can take two for the pair, six for the pair royal, twelve for the double pair royal, and two for thirty-one.

H. J. D., New London, Ct.—You could not have looked very carefully through 15 or 20 back numbers of the CLIPPER, or you would readily have found Redmond & Co.'s advertisement in issue of Dec. 3d, of Hong Kong Yulah. Their address is box 3378 New York P. O.

ROSS.—Roy, the Canadian Reindeer, informs us that he ran nine miles in 1h 14m., on the 26th of January at New Brunswick, N. J. Westhall walked 8 miles in 1h 2m., and George Topley walked 7½ miles in 59m, 16 secs., at Brompton, Eng., on Monday, Jan. 16, 1865.

H. W. G., Newport Barracks, N. C.—We have no record of any one running 20 miles inside of two hours except Maxfield, who did it in 58m. 18 secs. Manks claimed to have accomplished it in Wales, but there was no regular time-keeper appointed, and *Bell's Life* repudiated it.

MOSE, Chicago.—We answered your question distinctly three weeks ago. There never was a trotting horse named Flying Dutchman; he was called "the Dutchman." We gave his best time, as well as Flora Temple's, before.

SUBSCRIBER, Rometon.—A wife's deposits in a savings bank in the State of New York may not be seized or used to pay her husband's debts with, unless with her consent. In several other States the law is different, and a wife's savings are not exempt.

G. J., Pittsburgh.—1. We are not posted in regard to female physicians. 2. You will find the lady's whereabouts by keeping a close look out in our music hall department in theatrical summary.

GUS., Chattanooga.—1. John Wilkes Booth is not a married man. 2. He is not superior to his brothers as an actor. 3. Lester is the son and Jas. W. a nephew. 4. Twenty cents is a good price to charge.

JOHN FYBURN, Brooklyn.—Yankee Sullivan seconded neither—he was in Lilly's corner, however. Lilly's seconds were Bill Ford and Country McCluskey, McCoy's, Jim Sanford and Henry Shangfroid.

OLD CHIP, Cincinnati.—The highest sum paid for choice of seat at the Jenny Lind concerts was by Ossian E. Dodge, the vocalist, at Boston, and M. A. Root, daguerreotypist, of Philadelphia. Both of these gentlemen paid $625 each.

C. J. F., Baltimore.—1. Born in New York. 2. Is past 32. 3. The mother is living, but the father has been dead several years. 4. Mr. Edwin Booth will not play an engagement in Baltimore this season.

G. H., Cohoes.—1. The Jack is scored whenever turned up. 2. The dealer wins, the Jack counting immediately when turned up; when made in play, however, it does not count until after high and low.

LEAP FROG.—According to *Bell's Life*, John Howard, of Bradford, jumped 28½ feet at Lancaster, Eng., footing from a small board 12 inches wide, 2 feet long, and 4 inches in elevation.

H. M. B., Atlanta, Ill.—1. B was not "skunked," as his low counter before A's Jack. 2. The elder hand, the player next to the dealer, counts game.

INQUISITOR.—1. Youatt on the horse; the American Edition can be obtained through any bookseller. 2. Edwin Booth is 31 years of age.

JOHNNY DEVINE.—We have no recollection of any such challenge appearing in these columns, and as you forgot to send a deposit, we omit your card.

F. T. LEENE, Champlain, N. Y.—Dick and Fitzgerald are at 18 Ann street.

A. B. C., Brooklyn.—Eph. Horn is in Boston with the Morris Bros., Pell & Trowbridge Minstrels.

BALLADIST, San Francisco, Cal.—Five dollars will make the account square. The ten dollars were received all right.

SOUTHWARK.—Hoyle says that the dealer should give each player three cards at a time.

J. C., Harrisburg, Pa.—Write to Mr. Samuel Southard, No. 20 Scammel street, New York, and you can be supplied.

SMOKY CITY.—Take plenty of pedestrian exercise, with the face covered with a thick flannel mask.

E. M. P., Louisville.—Sent you a letter, containing a P. O. order, on the 9th inst.

WOULD-BE MINSTREL, Jackson, Mich.—The chances would be greatly against your succeeding.

J. S., St. Louis.—Your question is not very clearly stated. What is it you wish to know?

C. L., Buffalo.—Mr. Charles Pope is performing at Niblo's Garden, in this city. See "City Summary."

W. L., Harwood Hospital.—You must abide by the decision of the party who was mutually agreed upon to settle the question.

MAY-RING-HIM-HA.—1. The lady is 20 years of age. 2. Is married. 3. That is not the husband's name.

J. W. H., Baltimore.—1. There is no clearly defined champion of the world. 2. Lucille is in Washington.

FORT HILL BOY, Boston.—1. The clubs are the more serviceable. 2. We are not aware of his future intentions.

MUGGINS.—Was not received, or mention would have been made of it.

A. McL., Baltimore.—We have had another correspondent there for some time.

BILLIARDS.—Kavanagh's umpire in the first championship match between him and Tieman, was C. O'Connor.

F. W. F.—1. Last season was that lady's first appearance on the stage. 2. She is married. 3. Twenty years of age.

RUY BLAS.—He is the brother of G. L. Aiken.

S. O. B., Chicago.—Too late for last week. Cash account O. K.

JACK ROBINSON, Philadelphia.—See answer to Southwark.

A. G. E., New Haven.—The $1 received all right.

A. A. R., North Carolina.—Flora Temple's best time is 2:19¾.

F. E.—The New Bowery Theatre will *hold* over 4000 people.

C. S., Hamilton, Mass.—We have no books for sale.

YOUR SUBSCRIBER, Pittsburgh.—The lady is unmarried.

NAT. ORMSBY, Natchez.—The $10 did not come to hand.

MENKEN, Lockport.—The lady was born in Havana in 1840 on different street,

SEATS TWO THOUSAND FIVE HUNDRED,
...ected for Lectures, Concerts, Exhibitions and other en-

W. FILLMORE, Cincinnati.—1. If the four was thrown and seen by the players, it wins the bet. 2. A has not a right to pick up the dice and throw over again, after throwing once. 3. For a one year's man, $400.

H. W. P., Indianapolis.—There are no vessels running there except those on government account; you will have great difficulty in getting a pass just now.

A SOLDIER, 79th N. Y. Vols.—Your question is not stated sufficiently plain for us to answer.

IDAHO.—All right among friends.

BRIDGEPORT.—Deal the cards over again.

ST. VALENTINE'S DAY.

For weeks before the appointed time, the windows of the various bookstores and toyshops throughout the city are adorned with the tender missives of the god of Love. Valentines of gold and silver paper cross and recross each other on lines of silken cord. Shoemakers, bachelors, chambermaids, sporters, cooks, pastrymen, bakers, milliners, book binders, artists, laborers, brick layers, poetesses, actresses, prima donnas, ballet dancers, market women, belles, dandies, carpenters, composers, authors, stage drivers, milkmen, &c., glare at each other from opposite corners, and attract the attention of the passer by. How flattering it must be to an individual to receive one of the last mentioned class of valentines. If he is a carpenter, he finds himself depicted with a yellow pair of pantaloons and a blue shirt, endeavouring to smooth with a purple plane a board of greenish hue. He discovers, also, that the artist has given him hair three feet long, his eyes are of a brick color, his nose is adorned with an immense blotch of red like a drop of blood, and to add to his misfortunes, he finds that he is knock-kneed. I imagine his feelings. He reads the doggerel rhyme attached to the insulting picture, and if he is good natured, laughs over it as a good joke, but if he is not, then woe upon the unlucky sender if he or she is ever found out. We object to comic valentines when they are calculated to hurt a person's feelings, and we think that a few humorous verses would answer the same purpose and please both parties. Much of the poetry, too, which accompanies these caricatures on humanity, is immoral and consequently unfit for decent society.

"St. Valentine is the lover's saint." This is the time when the love-sick individual must indite a sentimental epistle to the chosen of his heart. He must write a poetical one—of course he must. Poetry is best adapted to express the "tender passion," and he accordingly commences. Dip goes the pen in the ink, and on the sheet of pink note paper appears the words, "Charming creature." He things again and finally manages to write, "Charming creature, I have loved thee." The ink in the pen becomes dry, his fingers ramble through his hair, the nails find their way into the scalp, and hours may elapse before he manages to compose something like the following:

> Charming creature I have loved thee—
> Thee, I never can resign—
> Wilt thou, type of true perfection—
> Wilt thou be my Valentine.

It seems to us but yesterday that we looked anxiously forward to St. Valentine's day. It seems but yesterday that we watched our opportunity, and darting up the steps of the house wherein the little maid resided, placed the letter under the door and fled. Well do we remember our last exploit of this kind. It was a bitter cold night and we moved shivering along to the abode of our charmer. Carefully we ascended the steps and pulled the bell; on the instant the door was thrown open, and down upon our head came the broom of a female Hibernian. "Is that you?" bawled Bridget. "Is it there you are, you good for nothing thief of the world? You're a pretty one, you are, to tie a string to the bell-pull, and keep me running backwards and forwards for the last half hour." We had no time to state that it might be some one else, for the infuriated woman gave us a blow which took us completely off our feet, and we rolled head over heels into the street. We have never left any valentines since. Let not our example, however, prevent others from trying the experiment. On St. Valentine's day, it is said that the birds choose their mates, and we see no reason why the members of the human race should not do likewise. It has been remarked that the custom of sending rythmical letters is fast growing into disuse. People now a days, it is said, are too busy to pay attention to this child's play. The god of mammon must take the place of the god of love. What! Do away with the perfumed notes that tell of "broken hearts" and "silver darts?" Forbid it, ye gods! But certain it is, there is not the same interest felt in skewered hearts and such love missives as there was in former years, and just now St. Valentine, to use a sporting phrase, is almost "a dead cock in the pit."

SKATING.

THE week beginning Feb. 6th opened favorably for skating, it being the commencement of the fourth successive week during which skating was to be had in the metropolis, with but a few hours' intermission; there were but three days in all that time on which the sport was not to be had. On Tuesday, the 7th, a snow storm temporarily put a stop to the fun, the rain of that night being followed by another spell of cold weather, placing the ponds in better condition than before, so that on Wednesday, 8th, the Union Pond was again the scene of a lively crowd of skaters; it was the only locality open to the fraternity on that day. On Friday, 10th, "a calico promenade concert" was given on the Capitoline Lake, at Bedford, but as the crowd did not enter into the spirit of it, it proved to be a failure as regards its enjoyability. There was to have been a carnival on the Union the same day, but it was postponed until Monday, 13th, on account of the threatening aspect of the weather on that afternoon, snow falling for an hour or so. The Fifth Avenue Pond and those in the Central Park were not in condition for use on Tuesday and Wednesday, but during the remainder of the week they were all well patronised. The great snow storm of Sunday, 12th, covered up all the ponds, and put an end to the sport for a time.

CAN'T COME.—Mister Mace will not be able to make his proposed visit to America, at present, law matters and match making rendering necessary his presence in England. Of course—no one ever thought seriously that James intended to come here to fight, although a few imagined that he might visit us on a sparring tour. We think Mace has done wisely in resolving to stay at home, for fighting on this side of the Atlantic is not at all profitable. Let Master Jem hold his horses until the rebellion is over; he can make nothing by coming here now.

THE LAST MOVE.—It is stated that Paul Morphy, the celebrated chess player, has settled in Illinois as a loyal man. His present avocation is said to be the collection of claims in the United States and State Courts. When the rebellion broke out, Morphy, like many other Southerners, was deluded by the brilliant programme of the secession leaders, and raised his voice against the Union. The dream is past, however, and Morphy just makes his saving move in time.

EXTRAORDINARY FEAT IN JUMPING.—According to recent developements by Col. Baker, Detective of the War Department, we learn that one bounty jumper has succeeded in making *twenty-seven clean jumps* before he was brought to a stand still. This is the greatest Jumping feat on record! The lively jumper is now resting on his laurels in the Old Capitol Prison, at Washington.

SNOW STORM.—One of the most severe snow storms of the season occurred on Sunday, 12th inst. Unaccustomed as New Yorkers are to remaining indoors, they were compelled to keep close quarters on that day, even Broadway and the Bowery being almost deserted. The mails have been greatly delayed, and this fact will account for the non-appearance in this issue of the CLIPPER of the favors of several of our correspondents.

CHANCE FOR DOG FIGHTERS.—Darby Kelly, of 45 Oak street, has a 16lb dog he will match against any other dog of the same weight, for as much money as the acceptor likes—the fight to come off within three months.

"HIGH LIFE IN WASHINGTON."—A work designed to show some of the political intrigues and frauds which prevail in certain high circles in Washington, has just been published by T. B. Peterson & Bros., 306 Chestnut street, Philadelphia. It is by Mrs. N. P. Lasselle, who appears to be well-informed upon the subjects of which she so fearlessly speaks. It is well written, and in some respects, superior to many books of that class. Price in paper, $1 50.

"WITHHOLD NOT GOOD WHEN IT IS IN THE POWER OF THINE HAND TO DO IT."—The Book of Proverbs contains no maxim more Christian-like than this. Let those who have been strengthened, protected, relieved, or restored to health by Hostetter's Stomach Bitters, remembering what it has done for them, and is capable of doing for all who are feeble and complaining, recommend its use to all who lack vigor and vitality. H

JEM MACE AND JOE WORMALD.

The Gipsy Wants to Fight Wormald in a Month.

MONEY UP ON BOTH SIDES.

At last advices from Britain, Mace and Wormald had not yet met together, but Mace, to make out as good a case as possible for himself, has covered Wormald's five "quid," dictating his own terms, viz., to fight in a month's time. If Mace is not "funky," he will have met Wormald, according to the champion's honest, straightforward challenge, on the 2d of February instead of going a week ahead to get the benefit of more newspaper letters and fulsome balderdash about his "great anticipations," his having engagements for seven months to come, and other such like trash to get out of meeting the man, who above all others, is likely to make him cut it as he did when he fought Tom King last time—not that he was knocked out of time in that fight, *for he was not* (this we give on the oath of a dozen "living witnesses," which neither Mace, nor his brother, cousins, or any of the party who were there can deny, and one of the Mace's will not soon forget the clip which Alf Miner gave him under the ear for throwing up the sponge on that occasion), but Wormald's hitting it is, we fancy, which makes the thing hang fire.

The *Sporting Life*, which is the only paper that will have anything to do with Mace and his hangers on, contains the following:

Mace and his agent both called at our office in the course of Thursday, Jan. 26th, in reference to the proposed match with Wormald, referred to in our last Saturday's and Wednesday's impressions. Although all arrangements have been made for the departure of Mace's "agent in advance" to America, none of the English party have yet commenced their journey across the Atlantic. Mace's clerk, it seems, is waiting until Captain Hay (Mace's principal backer) has concluded some private business in London before going abroad, when, we are assured, the captain and the agent will cross the Atlantic with full powers to complete the projected match with Joe Coburn.

Mace was evidently very anxious to come to terms with Wormald, and professed himself ready to fight the conqueror of Marsden in "a day, a week, or a month," and immediately covered the £5 deposit which Sus Tyler had left last week, to bind the match. Mace has since sent us the subjoined letter:

TO THE EDITOR OF THE SPORTING LIFE:

SIR: According to the proposal in my letter of last week, my backer and I have kept our appointment, and, not meeting Wormald or any of his friends, I again take the initiative. I have covered his "fiver," and am ready to fight him in one month from signing articles, for £200 a side. If he does not accept this offer, my engagements will prevent me (on account of my match with Mr. Joe Coburn of America) meeting him until a period of seven, eight, or nine months, at any of which times I am ready and willing to fight Joe Wormald or any man in the world, for any sum of money they may name. Trusting he will come to terms at once, as my time is valuable, I am yours obediently,

JAMES MACE.

Mace and his backers are evidently under a misconception as to the meeting on Thursday, Jan. 26th. Tyler and Wormald told us last week that they could not keep any appointment for that day, but would meet on the Thursday following, Feb. 2d, and, if both parties mean downright earnest business, they must meet at two o'clock punctually. Mace's offer to fight in the unusually short period of a month arises, he states, from a desire to keep certain engagements upon which he has entered; but, as he does not wish to interfere in any way with Wormald's possession of the Champion's belt, he will agree to draw up articles and fight within a period of seven, eight, or nine months. As matters stand at present, Mace and Wormald may be considered as matched to fight for £200 a side, and we trust that the principals or their representatives will meet on Thursday next, at the time appointed, and finally draw up articles.

A PRIZE CURLING MEDAL.—The prospects are good for an annual match between the Caledonian Curling Club of Buffalo, and the Toronto Club, as we learn that Messrs J. Scoville, of Buffalo, and James G. Thompson, of Toronto, have recently finished an elegant gold medal to be played for annually under the following conditions:—

1. The medal shall be played for between Rinks No. 1 and No. 2, of the Toronto Club, for the year 1865, the winning Rink to hold the medal for that year.

2. Every following year the medal shall be played for between the Toronto Curling Club and the Caledonian Curling Club of Buffalo. The first year in Toronto, the next in Buffalo, alternately, with not less than three rinks a side, and as many more as convenient.

3. The winning club every year shall then play with their full strength in the following manner, viz: If there should be twenty players, they shall be divided into ten a side and ballots made out from 1 to 40 each side. The players shall then draw, and the numbers drawn shall designate which player shall play against the other. Such as 1 against 1 and so on to 10. The first 10 having been beaten, the second 10 will be reduced to 5 a side and play as before, and if there should be an odd player, he shall play the last against the winning man, which shall decide the game; the winning man holding the medal for that year.

4. The game in all cases shall be played with one man on each side, with three pairs of stones each, and the first thirteen shots to decide. Each man must be his own skip and sweep for himself.

5. It shall also be the privilege of the winning club to put a clasp on the ribbon of the medal, showing the date and name of the same.

6. The above rules are to govern both the Toronto and Buffalo Clubs in playing for the medal.

The first of these matches was played on the 1st inst., between Rinks No. 1 and 2 of Toronto, at that place, and the former won by Rink No. 1, by 13 shots. In the evening Mr. Scoville, of Buffalo, entertained the winning rink and his and their curling friends at the St. Nicholas Hotel, Toronto.

THAT SKATING CHALLENGE—DONOGHUE TO ENGLER.—It seems rather strange that during the present extraordinary excitement about, and almost uninterrupted season of skating, but one man, out of the hundreds of professional skaters who appear on the different skating ponds, should respond to the very fair and honorable challenge published in these columns a fortnight ago by Mr. Donoghue, for which we hold $100. In reply to Mr. Engler, the Newburgh man, who is not a fancy skater, offers to give $50 bonus if he will make the match for $500 a side, to skate him a five mile race in a straight direction. Here is Mr. Donoghue's card:—

NEWBURGH, Feb. 10, 1865.

EDITOR CLIPPER: I saw in last week's CLIPPER that John Engler would accept my challenge, if I would accept a challenge from him for fancy skating. I wish to inform Mr. Engler that I do not claim to be a fancy skater, but I will skate him a five mile race in a straight direction for $500 a side. If Mr. Engler will accept this challenge and skate me I will give him $50.

Yours, &c., T. DONOGHUE.

REMARKABLE SKATING FEAT.—Professor S. H. Quinn, of New York who has been lecturing in the Northwest, arrived at Quincy, Illinois, on Monday, January 23d, on skates, having skated all the way from St. Paul, Minnesota. He left St. Paul on the 9th of January, and reached Quincy on the 23d, travelling the whole distance of 350 miles in fourteen days—an average of sixty and five-sevenths miles a day, stopping on the way to deliver lectures. He found the ice smooth and beautiful, and clear of air holes. He had a clean stretch from St. Paul to Quincy, and he bowled down the globe over five degrees of latitude without meeting with an impediment. It is one of the most extraordinary feats on record, if true.

THE TURF.

MR. BONNER AND THE MARE ATLANTA.—The enterprising proprietor of the New York *Ledger*, always on the look out for trotters possessed of unparalleled speed, has recently offered to give Mr Noe, of New Hampshire, *twenty-five thousand dollars* for his mare Atlanta, conditional upon the lat er being able to accomplish the feat of trotting half a mile in 1min. 11½secs., to a 335 lb. wagon and driver; a performance which Mr. Bonner's famous gray mare Peerless has already achieved. Indeed, the owner of the fastest double team in the world (Lady Palmer and Flatbush Maid) feels so confident that Atlanta cannot show anything like Peerless' speed, that he expresses his willingness to present Mr. Noe with $1300, if in June next, Atlanta can trot one mile in 2min. 30secs., and repeat in 2min. 33secs., to the lightest wagon that can be built, and with the advantage of either of those clever horsemen, Hiram Woodruff or Dunn Walton to drive.

LARGE PRICE FOR TWO THREE-YEAR OLDS.—A few weeks ago, we announced the sale of Blair Athol, the winner of the Epsom Derby and Doncaster St. Leger of 1864, for the extraordinary price of $35,000. We now learn that Mr. Lanton has recently sold Blair Athol's full brother, Broomielaw, and his half-brother, Bredalbane, to a Mr. Chaplin, for $55,000, "with contingencies" in the event of their winning the Derby, Two Thousand and St. Leger. Broomielaw is by Stockwell out of the famous mare, Blink Bonny, who won both Derby and Oaks. Bredalbane is by Stockwell, out of Queen Mary, the dam of Blink Bonny. Neither of them have ever run in public, but the extraordinary performance of their near relative, Blair Athol, in winning the two great three-year old events of the English turf, combined with their own promising good looks and unexceptionable pedigree, has placed them high among the leading favorites for the coming Derby and Two Thousand Guinea Races.

ETHAN ALLEN AND HONEST ALLEN FOR SALE.—This celebrated double team of matched stallions, the property of Mr. Frank Baker, are now in the market, owing to the departure of their owner for Europe. They were purchased about eighteen months ago, for the large price of $17,000, and, at the time, it was claimed for them that they had trotted together a mile in 2 min. 23¾ secs., being the fastest time on record. The evidence of this performance was never regarded as satisfactory by turfmen, and the alleged time has not been allowed to go on the record. Efforts were made, about the time Mr. Baker purchased them, to match them for a large stake against Mr. Bonner's famous mares, Lady Palmer and Flatbush Maid, but, owing to the well-known resolution of the latter never to match his horses for money, nothing came of it. They are to be sold by private contract.

A DOGOLOGICAL RESPONSE.—Joseph Brady, of Rochester, writes us "that he will fight Mr. James Brown's dog Chance, of Cleveland, for $100 or $200, at 22lbs weight, in four or six weeks from the first deposit, give or take $25, and half the pit money; or, the winning dog to take all the pit money. Man and money are ready, and a letter addressed to Joseph Brady, Rochester P. O., will lead to things being fixed to a T,

DOG FIGHT IN CLEVELAND.—The quadrupeds, "Chance," of Cleveland, and "Terry," of Rochester, fought recently in Cleveland, O., at 22lbs, 1 hour and 42 minutes without a turn. At the end of 2 hours and 10 minutes the Rochester dog could not come, and the fight was given to "Chance." Jim Brown's dog is a full son of Old Waterford Jack, and the Clevelanders put great confidence in him. Bob Fitzgerald owned the losing canine,

Those wishing to procure the services of a ...
... for travelling this summer, can apply, stating terms, to
... and of FEBRUARY.

BILLIARDS.

RETURN MATCH
BETWEEN
MELVIN FOSTER AND JOHN DEERY.
FOSTER AGAIN THE VICTOR.

THE return game of the home-and-home match between Melvin Foster, of New York, and John Deery, of Washington, for $250 a side, came off on Saturday evening, the 11th inst., at Irving Hall. On the occasion of the first match, which was played in Washington on the 23d Jan., the New York billiardist proved victorious over his Washingtonian rival, winning the game by 55 points only in 1500 up. In this match Foster took a strong lead from the commencement, and at one period was no less than 547 points ahead of his antagonist. A succession of three runs, considerably over 100 each, and one over 200, enabled Deery to close the gap and eventually take the lead, which, however, he was unable to maintain to the end. Missing one or two shots easy of execution on the last hundred, and playing with great carelessness, he "left in" his opponent, who, taking advantage of the favorable opportunity afforded him, run out the game 55 points ahead.

The return match was eagerly anticipated alike by the backers and friends of the winner and loser. Deery's partisans expressed their confidence that he would retrieve the laurels he had lost in Washington, and which they attributed to carelessness of play, arising from the overweening confidence he felt, resulting from his gaining the lead in the score after making up such tremendous leeway. On the other hand, Foster's party were equally sanguine, although it was not manifested by any great inclination to evince it by monetary support; indeed, there was comparatively little betting on the match.

The management of the affair had very judiciously been entrusted to Mr. Lafayette Harrison, the proprietor of Irving Hall, and it was faultless in every respect. There was not, of course, so much excitement attendant on this match between the lesser billiard luminaries as we had been accustomed to witness in the matches for the Championship, and the attendance was proportionately smaller; as it was, between three and four hundred persons paid their dollar each for admission. The table, one of Phelan & Collender's second size four pocket Standard Americana, was placed in the centre of the railed-off enclosure, where accommodations for the press, referee, and judges were located. The latter officials were as follows:—Umpires, Mr. P. M. Pierce, of Washington, for Foster; Mr. E. Cahill, of New York, for Deery. Referee, Mr. George E. Phelan.

The game commenced a few minutes after seven o'clock; the night being Saturday rendering an earlier commencement necessary. Deery won the lead, and Foster missing on his first shot, he scored a carom, and gave way to his opponent, who made a run of 50 before he gave a safe miss. They kept pretty close together on the first hundred, which Foster turned 24 ahead. On the 14th innings, Foster stood 257 to Deery's 242, the former having made runs of 63 and 59, and the latter of 54 and 78, as will be seen from the score. The number of times that Deery was compelled to bank, even at this early stage of the game, was surprising, as was also the almost invariable success which attended his efforts in this particular style of play. Indeed, this was the case throughout the game, for he banked no less than eighteen times, scored nine times, and hit a ball in every instance. Foster, also, banked admirably, but not with the precision and success of Deery.

On turning the third string, there was only a difference of 5 between them, which was in favor of Foster. Deery now got the balls into a favorable position, and reversed the order of things, leading 74 points around the fourth string. He could not keep up the advantage, however, for he fell off on the next (fifth) hundred, which Foster scored 77 ahead. On the 41st innings, the scores stood Foster 532, Deery 533. On their 46th innings, Foster made a run of 94, and Deery followed suit with one of 66, there now being only 10 points difference. A capital run of 137, on the 56th innings, made Foster's score stand 834 to Deery's 687; the former, for whom the balls broke as favorably, as they did the reverse for his opponent, followed up his success with runs of 95 and 100, enabling him to turn the ninth hundred 96, the tenth 180, and the eleventh hundred 279 ahead. Deery seemed unable to make a run worth noting until his 81st innings, when, getting the balls together, he nursed them so effectually that he scored 122 before he played his ball purposely into a pocket for safety, the scores standing Foster 1166, Deery 1004. The game might now be said to be virtually over, for Deery only managed to make one good run of 68 afterwards, and Foster scoring rapidly and largely in every innings, finally won the game by 376 points; the scores standing, when "game" was called, Foster 1500, Deery 1124.

REMARKS.

The play of neither Foster nor Deery in this match came up to the standard of public expectation, and was far below that exhibited in the previous match in Washington. Foster undoubtedly exhibited superior judgment and coolness, as Deery seemed influenced by nervousness at different periods of the game. The balls broke as badly for the latter as they did favorably for Foster throughout the entire match, the ill luck which attended Deery in the Washington match seemingly pursuing him here. His banking was probably never excelled, or even equalled, in a match, while his shots around the table were occasionally brilliant in the extreme. Still, on the whole, his execution was far from being up to his usual excellence; he repeatedly missed very easy shots, and his judgment of safety shots was often at fault. Even in "nursing the balls," which we have always regarded as his strongest point of play, he failed to score such large runs as his opponent did under similar circumstances. As will be seen from the subjoined challenge, Deery is desirous of trying conclusions again with his twice victorious antagonist, although under somewhat different conditions.

THE SCORE.

FOSTER. Shot.	Count.	Total.	DEERY. Count.	Total.	FOSTER. Shot.	Count.	Total.	DEERY. Count.	Total.
1..	0	0	2	2	48..	20	660	8†	6 5
2..50*		50	1	3	49..	6	666	0	665
3.. 8		58	13	16	50..	7	673	0†	665
4.. 9		67	2‡	18	51..	2†	675	3	668
5..22		89	2	20	52..	6	682	0*	668
6.. 0		89	37	57	53..	10	692	0	668
7.. 3		92	11*	68	54..	3	695	6†	644
8.. 6†		98	5‡	73	55..	2	697	10	654
9.. 0†		98	3	76	56	137	834	33†	687
10.. 3		101	54†	130	57..	9	843	0†	687
11..63		164	16	146	58..	3	846	0†	687
12..26		190	9	155	59..	0	846	23	710
13.. 8†		198	9	164	60..	4	850	50†	760
14..59‡		257	78‡	242	61	6	856	29†	789
15.. 5†		262	3*	245	62..	2	858	2	791
16.. 1		263	4	249	63..	0	858	10	801
17..11		274	13	262	64..	4	862	0†	801
18.. 8		282	2	264	65..	2*	864	1	802
19.. 0		282	22*	286	66..	7	871	0†	802
20.. 0		282	9	295	67..	3	874	2	804
21..28		305	0	295	68..	95	969	9	813
22.. 0		305	6	301	69..	4	973	2	815
23.. 8		313	17†	318	70..	12	985	3	818
24.. 5		318	†34‡	352	71..	0†	985	2	820
25.. 3†		321	3†	355	72..100*		1085	1	821
26.. 3*		324	1‡	356	73..	34	1119	10	831
27.. 0		324	0†	356	74..	29	1148	9†	840
28.. 2		326	0‡	356	75..	2	1150	0	840
29.. 0		326	48	404	76..	0	1150	0	840
30..42†		368	3†	407	77..	5	1155	13	853
31.. 6		374	0	407	78..	6	1161	2	855
32..26*		400	1‡	408	79..	0	1161	24†	879
33.. 2		405	10	418	80..	3†	1164	3	882
34..46		451	5†	423	81..	2	1166	122†	1004
35.. 3		454	0‡	423	82..	24	1190	4‡	1008
36..26		480	0	423	83..	42	1232	68	1076
37..20†		500	0†	423	84..	90‡	1322	2	1078
38.. 2		502	33‡	456	85..	48	1370	8‡	1086
39..15		517	10	466	86..	5*	1375	1‡	1087
40..12		529	12	478	87..	11	1386	0	1087
41.. 3		532	55	533	88..	16	1402	15	1102
42.. 5		537	7†	540	89..	40	1442	11	1113
43.. 3		540	10‡	550	90..	8‡	1450	2	1115
44.. 0		540	11†	561	91..	0	1450	3†	1118
45.. 3		543	0	561	92..	5	1455	6	1124
46..94†		637	66‡	627	93..	43	1500		
47.. 3		640	0‡	627					

* One for miss. † Two for pocket off white ball. ‡ Three for pocket off red ball.

SUMMARY.

At Irving Hall, Saturday evening, Feb. 11th, 1865. Return match for $250 a side between Melvin Foster, of New York, and John Deery, of Washington, D. C. 1500 points up, caroms, on a second size Phelan & Collender four pocket table. Score—Foster, 1500; Deery, 1124. Innings—Foster, 93; Deery, 92. Average—Foster, 16-12; Deery, 12 20. Highest runs—Foster, 137; Deery, 122. Time—4 hours and 20 minutes. Referee—Mr. George E. Phelan. Marker—Maurice Daley.

A DROLL BILLIARD CHALLENGE.—Mr. John Deery is willing to play Mr. Melvin Foster a match at Billiards on one of the tables now in Michael Geary's room, Washington, any reasonable number of games, say not less than twenty-one, and for

circumstances, sent on a statement of his case to the Adjutant General, and in due course of time his discharge papers reached their destination, and in the classic language of Masop., Denny can now exclaim, a la Menken,

"Again do I stand erect,

Again assume the God-like attitude of Freedom and of Man!"

This will be glad tidings to those who had heard he was shot, and put a stop to the methods used to see whether it is Horrigan or his ghost—to wit, pinching him on his sore arm—by those whom he has met since his release. Denny looked in at our sanctum last week, attired in Uncle Sam's regimentals, and exhibited his discharge. He wears his years and hard usage like a brick, and looks about as well as he did when he first landed here, some nine years ago. It is in contemplation to get him up a complimentary benefit, to make up for his bad luck, the day and date of which we hope to give next week.

BOXING IN BOSTON.—Tammany Hall was pretty well besieged by those interested in pugilistic encounters on the evening of the 7th inst., to witness a series of glove contests for the benefit of Charles Siddons, a young and somewhat proficient master of the art of self-defence. The first set-to was between Butler and a brother of the beneficiary, which served very well as an introductory and was quite an even match. The next was between Charlie McCauley and Daniel McCarty, said to be teacher and pupil respectively, which proved the former to be an adept and gave evidence that the latter had profited well by his tuition. They were followed by Mose Aaron, well known around Boston as an amateur, and Blaisdell, a young man less known to fame, and this set-to was noticeable for the activity and pertinacity of the contestants. Several other aspirants of lesser note tried their hands, and the wind-up was between Siddons, the beneficiary, and Sweeney. In this there were several rounds, each short, owing to the skill of the twain and their inclination to hug, but it was a very spirited and interesting match, and one in which Siddons showed himself to advantage. During the evening there was also an exhibition of practice with the Indian clubs by Messrs. Shea, McCarty and Carroll, which proved to be quite an entertaining feature.

HARRY HILL'S NOTED HOTEL.—At 26 E. Houston street, is afforded an entertainment equal to that of many a traveling show, and the man's soul must be dead indeed who can not find something wherewith to gratify his sight or palate whenever he gives Harry Hill a call. The latest addition to his list of stars is a Prof. Cossor, who does the rope tying feat, or rather undoes it, in full view of the spectators, which is more than the Davenport Bros. did. Then the array of female loveliness, the enchanting music, the vocalism of the Kerrigans, Ellis, etc., make the Exchange one of the gayest places in town. Strangers are particularly invited.

JOHNNY MCGLADE can be backed to fight any 128 lb. man in the country for from $500 upwards, at Darby Kelly's, No. 45 Oak street.

RAFFLE AT THE CHAMPION MUSIC HALL.—On Saturday evening, Feb. 19, there will be a raffle for a splendid bizarre, and unique sixteen-day clock, valued at $130. The design is original, and is a beautiful and useful ornament. A few more chances remain to be disposed of at 654 Broadway.

TESTIMONIAL TO JOHNNY MCGLADE.—The trainer and second of Farrell in his late fight with Ward is now in this city, and as he says he hasn't been used very well by the victorious Philadelphian, his old pals of the Empire City purpose giving him a complimentary benefit at the Stuyvesant Institute, on an early day, when an array of static talent from the Old Fourth Ward and various other parts of the city will be there, ready to put on the gloves. Ward, of Hibernia Engine Company, of the Quaker City, has promised to appear; also, Johnny Hickey, his first appearance since his battle with Mike Ford, of Hoosick Falls. McGlade has figured extensively in the ring, his contests with Dan Smith (Young Bendigo), Jerry Donovan, Pat McBride, Johnny Dickerson, and Tom Smith being the most prominent. Billy McLain and McGlade give the wind-up, and all for 50 cents in postals.

BIG DOG FIGHT AT ALBANY.—The dogs "Nelson" and "Clipper," owned respectively by Fitzpatrick and Riley, fought in a well-known pit at the seat of our State government, on the 6th inst., for $100 a side. Both animals were in good fix, and fought well. During the progress of the engagement the dogs became tired out, and for forty-five minutes stood over each other, at times, apparently used up. On one occasion, while this was going on, Jack Martin, a well known sport, who stood close to the pit, took up one of the dogs and blowed in his ear, to give him wind and refresh him. As he did so, the dog turned suddenly around and seized Martin by the face, lacerating the same in a fearful manner. He dropped the dog like a hot iron. The dogs fought for one hour and ten minutes, at the end of which time "Clipper" was declared victor.

DUDLEY KAVANAGH,

Ed. Russell, S. D. KEHOE, KING OF CLUBS, James Hamill,

and all the Champions and Gymnasts
USE KEHOE'S CLUBS, FOR
STRENGTHENING AND INVIGORATING THE MUSCULAR SYSTEM.

Clubs, 6 to 8 lbs, $5 per pair; Clubs 10 to 12 lbs $6 to $7 per pair.
Orders addressed to S. D. KEHOE,
Box 4810, Post Office, New York,
will receive immediate attention.
All orders outside of New York City must be accompanied by the money. 45-tf

THE WHITE HOUSE,
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THE HEADQUARTERS OF THE SPORTING WORLD.
Wines, Liquors, Ales, Cigars, and everything of the best quality.
SPLENDID COLLECTION OF SPORTING PRINTS ON VIEW.
Strangers should not leave town without calling at the White House.
JOE COBURN &
CAPTAIN SAUNDERS,
33 Proprietors.

TRY HARRY JENNINGS'

PATENT INFALLIBLE
MAGIC SOAP.

For the destruction of FLEAS, &c., IN DOGS, and all other Animals. Sold by the Patentee at Fifty cents per Box, or $4 per doz. Druggists and Shippers supplied, by
HARRY JENNINGS,
32 Portland street, Boston.
Agents wanted. 43

THE NAUTILUS BRANCH.—THOMAS C. BURNS has removed from the Old Homestead on Staten Island to this City, and can hereafter always be found at No. 1 BARCLAY STREET, on the corner of Broadway, where he has laid in a store of the Choicest Wines, Liquors, Ales, and Cigars, making his bar unsurpassed in quality. Mr. Burns will always be happy to see his friends and the public at the Branch, where all the above luxuries can be enjoyed in Oriental style. 16-3m

BOXING GLOVES! BOXING GLOVES!!—OLD BILL TOVEE, Master of Ceremonies of the Ring, will send per express a superior sett of GLOVER'S BOXING GLOVES, to any State now in the Union, on receipt of $6. GLOVES CLEANED at the shortest notice. Address WILLIAM TOVEE,
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"ED WILSON,"
Has fitted up the elegant and extensive premises at
No. 16 LEROY PLACE,
Corner of Bleecker and Greene streets,
as a first class Bar and Club Room, where the worthy host is ready to bid a hearty welcome to all. His Wines, Liquors, and Cigars are unsurpassed, and everything is of the best quality. A splendid PORTRAIT GALLERY on exhibition. 26-3m

THE CHARLES H. MARSHALL HOUSE.
MICHAEL HENBY.....Proprietor.
No. 69 FULTON STREET, BROOKLYN.
THE CHOICEST
ALES, WINES, LIQUORS, AND SEGARS. 33

IZZY LAZARUS. Eagle Shades,
223 CENTRE STREET, One Door from Grand st.
Choice Ales, Wines, Liquors, and Segars. Chops, Steaks, Welsh Rarebits, and Cold Cuts, at all hours. FREE AND EASY Monday and Saturday Evenings. IZZY LAZARUS, Proprietor. 18-tf

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Ales, Wines, Liquors, and Segars of superior quality.
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Is happy to inform his old friends that he is once more at his Old Stand.
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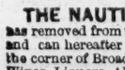
Where the choicest ALES, WINES, LIQUORS, and SEGARS, kept constantly on hand. Free and Easy every evening. Free use of Dumb Bells, Clubs, and Gloves. 41-

Sample Rooms,
22 ELM STREET, BOSTON.
FENTON & DOLE.....Proprietors.
Constantly on hand, the best of
WINES, LIQUORS, AND CIGARS.
T. W. FENTON, [36 6m] A. S. DOLE.



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☞ Dogs trimmed and treated for all diseases. 39-tf

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JAMES FITZGERALD & JOHN MCATEE, Proprietors.
Messrs. Fitzgerald & McAtee having bought out the above well known house, and re-stocked it with the
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Request a call from all their sporting and other friends, and assure the public of polite attention and everything of the best brands.
A SPLENDID BALL ROOM is attached. 43 3m*

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The only place of amusement on Broadway where strangers and friends meet with reception alike, the Champion being the acknowledged headquarters of the mirth-loving fraternity of New York, and the only place where visitors can receive sterling information as regards the sporting events on the "tapis." All parties would do well to pay it one visit.
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Strangers Visiting the City in search of legitimate pleasure and amusement, will not half-fulfil their mission if they neleot to institute their personal enquiries at "THE EXCHANGE," of HARRY HILL, No. 26 East Houston street, where genial fun and frolic, under the most rigid surveillance, and therefore characterized by proper decorum of conduct and conversation, albeit ever and anon enlivened by the choicest Ales, Wines, Brandies, &c., rule the passing hour. 45-3m*

OUR DRAMATIC PORTRAIT GALLERY.

CHARLES THOMAS PARSLOE, JR.

MR. PARSLOE was born in New York city, October 1st, 1836. His father, being an actor, opened the way for him to the dramatic world. He was engaged by the late Wm. E. Burton for the season of 1850-51, for the Chambers street Theatre, as call boy. He fulfilled his duties there the first season very creditably, and very often was given small parts to play, all of which he did justice to. He played Wilkins Micawber in "David Copperfield," and Rob the Grinder in "Dombey and Son." At the close of the season he went to Montreal with Buckland for a summer season, but the cholera broke out and he departed for home. He went with Burton the following season—1854—and during the season, Shakespeare's "Midsummer Night's Dream" was produced, when Mr. Parsloe played Puck. The part had always before been enacted by young ladies. The part is full of what is technically called "business," and is a very arduous one. Master Parsloe got through the business part remarkably well, and displayed a good deal of talent as a pantomimist, a line in which his father excelled. This was the first part that Mr. Parsloe made a decided hit in. He continued with Mr. Burton at the Chambers street Theatre, until that establishment closed under his management. During the summer seasons he would play with Burton's *corps*, at Niblo's Garden. In the summer of 1855, H. Grattan Plunkett was running the Newark, N. J., Theatre, and Mr. Parsloe played there. Mr. Burton played a brief star engagement there, and on one evening during this comedian's engagement, the curtain was rung up to an audience of $19 50. This speculation of Plunkett's was a dead failure, and the party returned to New York. In Sept., 1856, Mr. Burton leased the Winter Garden Theatre; Mr. Parsloe was a member of the company, and was especially engaged to play little comedy bits, and to make himself generally useful. The season closed, and he was persuaded by a friend to join his fortunes with a minstrel company. He accordingly dropped Shakespeare, and took to burnt-cork. He was a capital banjo player then, and although he got along very well, yet he had enough of that business in a very short time, and returned to New York. His next stopping place was at the old Chatham Theatre, under Purdy's management, for a summer season. There he worked very hard, playing anything and everything. Mr. Parsloe always had a great desire to play a monkey piece, and his ambitious spirit was gratified at the Chatham. The "Brazilian Ape" was produced during his stay there, and he played the *role* of Pongo, and in the month of June, too. Besides this, he played two or three other characters the same evening. That was the last time he ever had any desire to play "Monk." His performance was very clever, and his make up for the part so simious that the audience rashly supposed that the real simon pure Jocko was among them.

In 1857 he was engaged by Messrs. Stuart and Boucicault for Wallack's old theatre, on Broadway, near Broome street. He remained at this establishment until Mr. Wallack opened his new theatre. It was at the old theatre that he became identified with character bits, comic dancing, pantomime, etc., and was quite a favorite with his audiences. He was a regular member of Mr. Wallack's company until the season of 1863-4, when he was secured by Mrs. John Wood for the Olympic Theatre; he appeared there on the opening night, under that lady's management, and has continued there up to the present time. When "Aladdin" was produced at the Olympic, Mr. P. appeared as Kazrac, the dumb slave, and he performed the part with such exuberant spirit and almost spitch agility as to stamp him one of the best pantomimists of the day. His greatest success, however, has been as Bob, the Bootblack, in the drama of "The Streets of New York," which is one of the best touches of nature we have witnessed for a long time; and he merits the highest commendation for his artistic fidelity to a class of characters that are every day seen in the streets of New York. The Olympic Theatre is the only place that has ever given this gentleman a chance to display his versatility of talent, and, during his stay at this establishment, he has appeared in several *roles*, in which he has greatly distinguished himself, and won the enviable reputation of being one of the best "character bit" actors on the American stage. As a proof of his great versatility, he can dance a jig very cleverly, is a good comic dancer, plays the clarionet and snare-drum, is perfectly at home with the banjo, is excellent with the broad-sword, and can go into a circus-ring and tumble with the best of them. One possessing so much versatility can always secure an engagement; and should he fail in the dramatic world, he could fill a good position in a minstrel band. On the 24th of April, 1864, Mr. Parsloe was married in this city, to Miss Harriet A. Elliott, of Baltimore.

AMUSEMENTS.

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and
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BALLS ATTENDED OR COSTUMES SENT
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THEATRES or TABLEAUX furnished by the night, week, or season with
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Songs for the parlor, songs for the play,
Songs for the times, songs for the day;
Songs of every kind, suited to the mind,
Sentimental or comic, as you are inclined.
If you want a song composed without delay,
Just call upon SAUL SER-TREW, the best writer of the day.
His head is brim full, with songs of every kind,
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Lines on the living, departed, or dear,
That fills the soul with hope, faith and cheer.
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Ladies and Gentlemen wishing to make engagements to perform in SAVANNAH
have now an opportunity, as Savannah is now in the hands of the Union Army, and I,
JACOB ELSON,
one of your first class dramatic actors, having been three years in the U. S. Service, have been granted the privilege, by the Commanding General, to open a first class theatre in the above named city. Good salaries will be paid. Address
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EVERYTHING FOR EVERYBODY.—BOOKS, PRINTS, &c CARD PHOTOGRAPHS of Caroline Richings, Lucille Western, Ada and Emma Webb, Mrs. Bowers, Kate Reignolds, Susan Denin, Charlotte Thompson, Kate Denin, Maggie Mitchell as Fanchon and other characters, 10 positions; Miss Bateman, 5 positions; Fanny Herring, 5 positions; Leo Hudson, Kate Fisher, M'lle Zoe, Marietta Ravel, Helen Western, and Adah L Menken, 5 positions of each of the above, in French Spy and Maceppa; Galetti, Kate Pennoyer, Lizzie Schultz, M'lle Ernestine, Zanfretta, and over 100 FRENCH DANCING GIRLS in character. The largest collection in the country of Photographs of Actors, Actresses, Generals, Statesmen, Works of Art, &c. 25 cents each, 5 for $1, and $2 per dozen. Also, a large collection of Plays, Theatrical Works, Books and Pictures of all descriptions. Send stamp for Catalogues. W. C. WEMYSS,
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SONGS ON ANY SUBJECT WRITTEN AT SHORT NOTICE, AND SENT TO ANY PART OF THE COUNTRY. SINGERS WHO DESIRE TO HAVE THEIR OWN SONGS, EITHER COMIC OR SENTIMENTAL, WILL CONSULT THEIR OWN INTEREST BY ADDRESSING "SOLON SHINGLE,"
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MILWAUKEE THEATRE, Wis.—The Academy of MUSIC WILL OPEN MONDAY, 1st OF MAY (six months season). Ladies and gentlemen of professional ability, and FIRST CLASS STARS, please address until about the 20th of April,
T. E. MILLS, Stage Manager,
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FIRST CLASS VOCALISTS WANTED,
FOR A CONCERT TROUPE.
Those able to give concerts alone preferred. Pay sure and in advance. Full particulars, lowest salary per week, and a PROGRAMME MUST BE SENT. No negro Minstrels wanted. Address for three weeks, H. N. GREEN,
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Is prepared to negotiate for
STAR ENGAGEMENTS
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NEW AND ORIGINAL SENSATION PLAYS;
Among which is a
NEW UNCLE TOM DRAMA!
He will be assisted by the charming Vocalist and Comedienne, CARRIE AIKEN.
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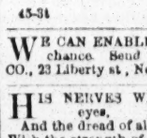

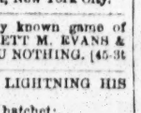

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ENOCH ARDEN: BOILED DOWN.

BY "JAMES SMITH."

PHILLIP RAY and Enoch Arden
Both were "spoons" on Annie Lee;
Phil did not sul-fill her notions,
She preferred to mate with E.

Him she wedded, and she bore him
Pretty little children three:
But becoming short of rhino,
Enoch went away to sea;

Leaving Mrs. Arden owner
Of a well-stock'd village shop,
Selling butter, soap, and treacle,
Beeswax, whipcord, lollipop.

Ten long years she waited for him,
But he nei-her came nor wrote,
Wherefore, she concluded Enoch
Could no longer be afloat.

So when Phillip came to ask her
If she would be Mrs. Ray,
She, believing she was widow'd,
Could not say her suitor "nay;"

And a second time was married,
Gave up selling bread and cheese,
And in due time Phillip nursed a
Little Ray upon his knees.

But, alas! the long-lost Enoch
Turn'd up unexpected-ly,
And was vastly disconcerted
By this act of biga-my.

Yet reflecting on the subject,
He determined to atone
For his lengthened absence from her
By just leaving well alone.

Taking to his bed, he dwindled
Down to something like a shade.
Settled with his good landlady,
Next the debt of nature paid.

Then, when both the Rays discovered
How poor Enoch's life had ended,
They came out in handsome style, and
Gave his corpse a fun'ral splendid.

This is all I know about it,
If it's not sufficient, write
By next mail to Alfred Tenny-
Son, P. L., the Isle of Wight.

"OVERBOARD."

A Queer Adventure.

WRITTEN EXPRESSLY FOR THE NEW YORK CLIPPER.

THE bark Warrior was a steady-going craft until after we had stuffed her with wine in the port of Bordeaux. Then, upon putting to sea again, we found it impossible to keep her straight. She would rock from side to side—often refusing to answer her helm, and playing such pranks as disgraced the name upon her stern. Every morning when the sun rose and "hoary ocean" opened his eyes, he would blush to see this lazy old drunkard tumbling about in his arms.

One evening, about ten days after we had quitted the French coast, my much esteemed chum, Tom Kedge, was seated near the weather end of the foretopsail yard engaged in fitting a new earing, and in cursing the bark. The weather was mild, the sea not very heavy, and yet the vessel rolled and pitched with a violence that rendered Tom's position a precarious one, and on that account made the young sailor feel angry. I am sorry to say that he was much addicted to swearing, and on the present occasion he was not at all choice in the epithets that he bestowed upon the obstinate craft. He called her many hard names, which it is not necessary to repeat, but which finally seemed to arouse the ire of the Warrior, and to excite within her a spirit of revenge; for suddenly reeling almost to her beam ends, she righted with a quick jerking motion, that dislodged Tom from the yard. He missed the bulwarks and fell into the sea, but scarcely had the waters closed over him when the cry of "man overboard!" rang shrilly through the vessel, and half a dozen nimble forms sprang to the davits and proceeded to unfasten the lashings of the quarter boat. A few moments later the boat was alongside manned by its crew, while the bark lay nearly motionless with her maintopsail aback.

"Give way men!" shouted the mate who occupied the stern-sheets of the boat.

"Give way, and pull with a will!"

The sailors needed no second bidding, and the little vessel parted the waters with speed. The night was cloudless; the full moon had chased away the darkness with her silver arrows, and was now calmly studying the ocean that lay beneath her like a great sheet of glazed paper. The mate sprang to his feet and threw many penetrating glances around him.

"My eyes!" he exclaimed, "this is strange enough. Tom Kedge is nowhere in sight that I can perceive. Stop pulling lads!" he added, turning to his crew, "for if Tom ever turns up, he'll turn up some where near the spot where we now are!"

"Aye, aye, sir," answered Bill Briggs, an old sailor, as he rose from his thwart and proceeded to search the water with his keen blue eyes; "aye, aye, that's very certain, unless he's been nabbed by a shark, d'ye see; and to my thinkin' he *has* been nabbed; for he's a good swimmer, Tom is, and he'd have come up afore this if nothing had happened to prevent him."

"Tom loves a joke," remarked another seaman, "and being a good diver he can keep under water a long time. Now, it's my opinion, mates, that he's playing us one of his tricks, and that at this very moment he's a dodgin' about under our boat."

"Hoo! hoo! hoo!" laughed the midship oarsman, a grim New Zealander, "me no tink 'e play trick; me tink 'e shark hab 'e, sure. Kanaka almost not stay under water so long time. White man nebber. Hey! hey! What dat?" he suddenly added, pointing ahead.

All eyes were at once turned in the direction indicated by the islander, and they fell upon a dark shining object moving along the surface of the water, about a hundred yards from the boat.

"Aye, aye, there he is, sure enough!" exclaimed the mate; "there's the man we are looking for, and so far off that we can only see the top of his tarpaulin. It's a wonder we didn't see it before and——"

"You no see before," interrupted the Kanaka, "because 'e right where de moon glitter and de light blind de eye. Now 'e out of de light we see him plain enough; but me tink 'e swimming away from de boat!—what dat for?"

"My eyes!" cried Bill Briggs, "the Kanaka is right. Tom is swimmin' away from us!"

"Ahoy! there, Kedge, where are you going to!" shouted the mate in a low voice. "You'd better keep still until we reach you! We'll pick you up in a few moments!"

But the owner of the tarpaulin did not seem inclined to pay any attention to the speaker. The hat, which as the mate had previously stated was all that he and his crew could see of their shipmate, still continued to recede from the boat.

"Well, blast me if I ever seed anything like that before!" muttered old Bill; "the lad must be crazy to swim off in that style!"

"Pull ahead!" cried the first officer in an angry voice: "we'll soon overtake him, and when we do, he'll get a good blowing up from me, I'll warrant you, for playing us that trick!"

The men took to their oars and the boat flew. But she had not gone many yards when the crew, whose faces were now turned towards the bark, saw a number of their shipmates jump upon the poop deck of the vessel, waving their hats about their heads and performing many other extraordinary motions.

The mate was informed of these manœuvers, but he was obliged to confess after he had watched the figures upon the poop for some time, that he did not understand their actions.

"Blow me, sir," remarked old Bill, "if it doesn't mystify me, too. They can't be a cheerin' us on, or they wouldn't be a beckonin' to us the way they are a doin' now. I'd almost think they wanted us to come back."

"Aye, aye, Briggs," replied the mate, "that's about the only conclusion that I can come at. They don't know that we have sighted Tom, and so they think it's no use to search for him any longer. They are beckoning to us because they think they are too far off to make themselves heard by shouting. But of course I shan't return until we have Kedge with us."

As he uttered these words, the first officer again turned his eyes towards the shining top of Tom's tarpaulin, which was now not more than fifty yards in advance of the boat.

"Lively men, lively!" he continued in an encouraging voice, "we'll soon have the lad now!"

But even as he spoke a strange, gurgling, bubbling noise fell upon his ear, and the next moment the object upon which his gaze had been fixed disappeared from his view.

"Good God!" he exclaimed in a voice of horror, "he is lost—poor Tom is lost!"

Upon hearing these words, the men stopped pulling, and stared upon the speaker with open eyes, and pale faces.

"What is it—a shark?" inquired old Bill, in tremulous tones.

"Aye, aye, I'm afraid so," replied the mate, "I'm afraid that a shark has pulled him under. He has disappeared at all events!"

The men sprang to their feet, and as the boat under the impetus which had been given to it, continued to glide on, they scanned the water ahead of them with eager and anxious glances.

"He's gone, that's a fact," cried one of the men, with a shudder, "and nothing left of him—not even his hat."

"He always wore his tarpaulin fastened to his head by a string passed under his chin," retorted the mate, "so [illegible] with him—poor Tom!"

Briggs in a sad voice; "he was a fav'rite with us all and," added the old tar, while a tear of sympathy trembled in his sea blue eye, "he leaves a young wife and two little lasses—two sweet little children—to mourn for him."

"Aye, aye, mates, it's hard—that's a fact," remarked another seaman, "that is if he really *has* been nabbed by a shark, but you know as I said before that he loves a joke, and perhaps he's just dove under to deceive us."

This view of the matter was well received, for the organ of hope is generally large in every thoroughbred sailor; and the crew of the Warrior's boat now fixed a steady gaze upon the water, believing that their shipmate *would* make his appearance before long.

But as minute after minute passed away and the form of him for whom they watched still remained invisible, they were forced to abandon the hope to which they had clung.

"It's no use," said the mate, "poor Tom is lost. We'll never see him again, and——"

He stopped abruptly, for at that moment a huge shark leaped nearly its whole length from the water, near the bow of the boat. Some thing that glittered in the moonlight projected from its mouth; some thing that the watchful kanaka recognized very quickly.

"Hi! hi! hi!" he shrieked in a shrill voice, "it is piece of 'e rim of Tom's tarpaulin dis dat 'e shark hab in 'e mouth!"

"That tells the whole story!" cried the mate, with a shudder; "the monster has done its work thoroughly upon poor Kedge. Pull ahead men!" he added, turning the bow of the boat towards the bark, "we can do nothing more!"

The seamen obeyed with heavy hearts, and the boat was soon alongside of the Warrior. The crew scrambled to the deck and were moving towards their shipmates, who stood in a group near the captain, when a familiar form suddenly emerged from the crowd of blue jackets and confronted them. It was the form of their favorite chum, Tom Kedge. Yes, there he stood, as strong and hearty as he had ever been, smiling upon them and holding out his hand.

"My eyes!" gasped old Bill, in a voice of superstitious horror, "is it real flesh and blood mate, or only your ghost?"

Tom settled this question instantly, by ringing the hand of his old friend in a hearty clasp.

"When I rose to the surface of the water," said he, "after my accidental dive from aloft, I found myself close to the stern of the craft, minus my hat. I didn't stop to look for my tarpaulin, but at once seizing a rope that was dangling astern, I drew myself up to the open cabin window, through which I then passed into the state room. There I found the steward who insisted that I should take a glass of brandy with him before reporting myself. After I had drunk the liquor, my friend drew me into his room, and producing some dry garments from his chest, persuaded me to put them on in place of the saturated "toggery" that was clinging to my limbs like wet pieces of paper around a post. I occupied ten minutes in making the change in my "rig," d'ye see, Bill, so that by the time I reached the deck, the boat had been lowered for me and was out of speaking distance. Nevertheless I jumped upon the poop with a number of my shipmates, and we all kept making signals to those in the boat to return, until we found they didn't take any notice of us, when we gave it up as a bad job."

"Aye, aye," laughed old Bill, "there we were, it seems, a goin' on a wild goose chase after your tarpaulin, which kept movin' away from us, bein' dragged along, as I *now* know, by a shark that had fastened to it, and had no notion of letting it go. We thought of course that you were under the hat, and we wondered why you were a swimmin' away from us."

At that moment the kind-hearted skipper made his appearance with a bottle of sherry, and the crew of the quarter-boat were soon having a merry time over their late adventure. Leaving them to their wine, we will drink a glass of good cold water and go to bed.

STARS AND ACTOR-MANAGERS.

THE London *Reader* has a leading article on theatrical matters, which, after bearing hard upon "sensation" dramas—*apropos* to a new piece of Boucicault's—and exposing the weakness of theatrical criticism, pays its respects to the star system, and to actor-managers, after the following fashion:

A far more mischievous influence on the general character of our stage plays, and the general merits of our London companies, is exercised by the system of *stars*, which has become as regularly a part of the London stage-world as it used to be of the provincial one.

An actor like Mr. Sothern, or an actress like Miss Bateman, makes a great hit. For the season of their triumph, everything is subordinated to them. The manager lies, happy, on his oars. He need not look out for new plays, or new combinations of old ones, for months and months and months. He is careless of the merits of his stock company; anything is good enough to play second fiddle to the "star." The enormous proportion of the receipts swallowed up by the "star" justifies him in cutting down his expenses under every other head to the closest margin. Rehearsals are given up; actors get slovenly and careless; they feel they are only holding up the train of the great man or woman, and lose heart in themselves and respect for the public.

The long run of the pieces removes the opportunities which more frequent changes of the bill supply, for hard work, study, and discipline, or display of the actor's powers. The "star's" peculiarities, defects of pronunciation, or oddities of manner, become points for imitation; for actors are naturally the most simious of human beings. The public gets *blase* to everything like the level performance of plays by a well-trained "stock" company—not forced up by newspaper puffs, huge posters, the broadest sowing of orders, and all the other arts by which a "star's" rays are kept blazing, if there be any appearance of their getting dim, or, even without this, from the mere influence of the transatlantic usages among which some of the most brilliant of these stage-planets began to shine.

These "starry influences" we believe sincerely to be among the most mischievous now at work in the London theatres. One consequence has been the fostering of the individual sense of importance among actors, till it has become almost impossible to form and keep together a really efficient working company for any length of time. And without a well-composed company, worked together for a long period, under the most energetic and intelligent managership and stage-managership, it is impossible to get that wholeness of effect which we can only describe by the French word "ensemble," and for perfect examples of which we must still go to Paris.

Another mischief-working influence is that of actor-managers and manageresses, when their theatrical position or accidental circumstances enable them to take the lead in the pieces produced at the theatres they manage. Farewell, when this is the case, to all chance, not only for any rival of the great man or woman, but for any one in whom the dimmest possibility of future rivalry can be detected by the lynx-eye of theatrical jealousy. There is no artifice too tortuous, no piece of spite too petty, no form of persecution too cruel to be resorted to by these theatrical Amurats against any possible successor to the throne, however remote the possibility of succession. There is no sacrifice of self-interest that will not cheerfully be made to the insatiable demon of self-love, whose very throne seems to be the heart of a player.

The success of a piece and the hopes of a season will be kicked down, without regret, as an offering to this Moloch. And, of course, all the interests of art, as well as all the principles of good management, kick the bucket. It is unfortunate that, just as it is hardly possible for any but a dramatic author to be a really consummate dramatic critic, so it is hardly possible for any but an actor to be heart and soul a manager. And yet it is not more hard to find a dramatic writer who will honestly do the work of a dramatic critic than it is to find an actor who will make an able and intelligent manager. As a rule, the actor, to be capable of filling his place, must be himself, in some sense, a subordinate performer. And it seems asking almost too much of human nature—as one sees it in the theatre,—to require that he should continue content, now he is manager, with the parts he would have been glad to fill while a salaried actor.

There are other evil influences, many of them contingent on those monster ones which we have principally dwelt upon in this paper, and on which, did space permit, much might be said. One is the great slovenliness of rehearsals in our theatres. Another is the practice of calls between the acts, or at the close of a piece, which is barely tolerable in the case of the most exceptional merit, but which has been pushed, by organized trickery—akin to that of the Parisian *claque*—to the extremest limits of abuse. To any one who is familiar with the *coulisses*, the indirect mischiefs of this practice, in encouraging jealousy, cabals and ill-will among actors, are well known; but another evil effect is the tendency it has to encourage that craving for applause which even the most conscientious actors find it hard to keep within bounds.

JOSH BILLINGS ON INTERNAL REVENUE.—Vexashus questions under the eternal revenue law frequently transpire, which hav finally bin settled bi the tax Commissioner Assessors.

Collectors will find their labors less heavy bi the follerin explanashuns wich I hav karefully prepaired from the original resipee:

A—"Spirits of just men made perfect" don't cum within the whiskey tariff.

B—"Spirits of the damned" ar construed the same as damnable spirits, and must pa the highest whiskey rate.

C—The tax on "undressed poultry" is double—the morals of the country seem tew require it.

D—Balona sarsage, made in part of dorg and in part ov red flannel, must pa the duty of flannels also,

E—Awl tobakker (unless the manufacturer disk riminates what is new and what is old chaws,) is elevated 50

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THE THEATRICAL RAMBLES

OF

MR. AND MRS. JOHN GREENE,

With Sketches of Popular Actors and Actresses,

FROM 1812 TO 1860.

WRITTEN EXPRESSLY FOR THE NEW YORK CLIPPER,

BY CHARLES DURANG.

CHAPTER I.

MRS. GREENE—THE EARLY DAYS OF THE DRAMA IN AMERICA—THE WAR OF 1812—SPENCER H. CONE AS AN ACTOR—ADVISED TO GO ON THE STAGE BY A BISHOP—CASTING OF PLAYS—TROUBLE ABOUT A PART—THEATRICAL RIOT—APPEARANCE OF JOHN DUFF, ETC.

MRS. GREENE, whose memoirs furnish many incidents to these rambling sketches, was an offspring of New England's Pilgrims; her name was Anne Nuskey, she was born in the capital of old Massachusetts, on March 23d, 1800. On Mrs. Greene's final retirement from the stage at Nashville, about the year 1859, she was the oldest American actress on it, and had travelled further and acted in more theatres than any other lady of the profession at that day. It may thus be seen at a glance what a rich and varied store of anecdotes and dramatic reminiscences such a career must furnish, especially from a female point of view, the sex being acute observers. We may venture to say, that Mrs. Greene, whose notes we frequently refer to, was a woman of shrewd observation, and possessing a keen faculty of description and *rencontieur*. Therefore, there are sufficient relations of a curious nature to while away an idle hour in these itinerant sketches; if not, the fault must be in the narrator.

During the war of 1812, Anne Nuskey, with her mother, brother, and sister, resided in the vicinity of Baltimore, in a rustic cottage on the margin of Jones' creek (or falls), being within the shadows of Howard's love'y park, on a site of one of the many hills which so romantically encircle that *then* truly rural city. A well-stocked orchard of peach and cherry trees was attached to their dwelling, where Anne studied her school lessons, and where she oft indulged in viewing the distant gleaming of the Patapsco, or the flashing waters of the Chesapeake bay: thus did her girlish fancy first receive the impressions of romance, those poetical idealisms that seize the tender mind, and so imprint and shapen youthful aspirations that mould and confirm the destinies of life. Here in this secluded retreat of health, of purity, of innocence and ease she passed the happiest days of her life.

But these scenes of happiness and contentment were doomed to be destroyed by the rude blasts of war's alarms, the flash of arms, the roar of cannon and the flash of bomb shells: the deadly struggle between America and England was then in progress, and war's wild blast blew throughout the land and around their flower-clad and tree-embosomed cottage. On September 11th, while the girls were arranging their dinner table under the trees in their garden, the serenity of their blissful domestic scenes, like a stroke of magic, was suddenly overclouded with the sorrows and presence of the bloody battle field. The signals from the city announced the approach of the British fleet, and the brother had to hasten to join his volunteer regiment at the rendezvous in Gay street. Everything was in confusion—every cart, dray, or wagon that could be procured was engaged to carry furniture and valuables to the country parts adjacent; York road, Govornstown road, in fact every avenue leading to the city was crowded with families departing with their household goods; while volunteers from the country were pouring down the same roads, armed with rifles, muskets and every weapon that they had been able to procure. Although there were but few Americans on the stage at this time, those that were on it volunteered in defence of their country; amongst whom were Spencer H. Cone, Thos. A. Cooper, my brother, Ferdinand Durang, Joseph Harris, and myself.

Mr. Cone graduated at Princeton College at an early age, and in his 17th year developed remarkable physical qualities of strength and activity, with fine mental elements: his love of literature and the sciences thus early shaped his first vocations, and he became an instructor of youth, and prepared many scholars for college. From an acquaintance with that good and truly venerable minister of the Gospel, Dr. Abercrombie, Principal of the celebrated old Academy in North 4th street, Philadelphia, he became through that divine's solicitation, an active assistant in that "*High School*," where some of our professional men of the past generation received their educations.

In 1805, either from inclination or the fascination of the drama to the youthful, cultivated mind, or, for the prospect of a larger income than that which is given to a teacher, Mr. Cone turned his attention to the stage, and made his first appearance in July of that year, as *Achmet*, in the tragedy of "Mahomet," making a most successful impression as a novice. The *debut* was made at the old Chestnut Street Theatre, Philadelphia, then in its zenith. He soon became a popular favorite: a native feeling for the young aspirant flowed deeply in the current of public sentiment. The performers were all English; prejudices were strong, but he bent the barrier, and Cone was one of the first Thespians that gave birth to that predilection for so called "native talent" that has since echoed and re-echoed through the land.

With the ladies he was quite an *Adonis*. He was not fall of figure—about 5 feet 7 inches in height—symmetrically stout, of great muscle in his limbs, with thin, pale features, regular, but not *strongly* marked, or, of impassioned expression; hence his tragedy was not forcible, or deeply imbued with the genius of passionate illustration. His voice was silvery and musical, his aspect was pleasing, his action had been spoiled, or rendered stiff and awkward through early instruction in the angular gesticulation of the academical schools; where the arms are taught a windmill like motion, in constant whirling circular action. His filial affections for his mother and sisters were of the most exemplary character; and probably those virtues were not more sacredly exalted, or embalmed in his heart when he assumed the heavenly functions of the preacher, than when he wore the tragic cothurnus or buskin.

His sons have given to the public a very minute and elaborate biography of their father, wherein they touch delicately that very interesting portion which embraced his youthful theatrical career, and become apologetic of this youthful aberration of the proprieties of his vocation, by qualifying the *peculiar claims* of the profession as to respectability that Mrs. Warren—the *Siddons* of the American stage—was the only performer's house he visited. "It's lawyers, poets, artists, &c., did congregate there." They might have truthfully said that in such a galaxy of talent, and private worth, he found professional brethren and sisters in every relation of cultivation and moral attributes worthy of his association even after he assumed the sacerdotal robe.

It would seem from the history of his life that a Bishop of the Episcopal Church was instrumental in his embracing the theatrical profession. Waiting upon the reverend gentleman who had often given him fatherly advise, and wishing further council as to his future pursuits, the bishop advised him to study for the church, as nature had bestowed on him great advantages for it, and offering, if he accepted the advice, to see that he was provided for during the period of his theological studies. He described warmly the advantages that presented themselves to him—position, ease, reputation, &c. This was a tempting offer to one in need, but the Baptist form of religion overruled that of the Episcopalian, and he declined. The good bishop then said, "There is but *one* thing *more* that I can advise you to do; *it is to go on the stage.* Your voice and physical abilities eminently fit you for it." The advice was taken, and he went on the stage; and thereby gained reputation, applause, fame, and money, to support respectably a mother and sisters, which he could not do as an obscure teacher.

At the period that Mr. Cone undertook juvenile tragedy and comedy, the stage was occupied in every department, male and female, by English performers. The great trouble in all theatrical companies is, what is technically called casting the pieces: assigning to each actor employed in the *dramatis personæ*, their appropriate character, which is called "a line of business," that is, the kind of characters which the performer especially engages to act, which is distinctly mentioned in their articles of engagement. This stipulates to have certain parts in all plays wherein they exist, to the exclusion of any other performer. From this casting power, which lies with the manager or his stage representative, a difficulty arose with Mr. Cone and the Warren dynasty about the *disposition* of a part claimed by Mr. Cone as his right by precedent and the terms of his engagement. The result was, a belligerent demonstration of Mr. Cone's friends on the night of the piece's performance, wherein Mr. Cone's part was assigned to another. On the night in question, the friends of Mr. Cone assembled in formidable force, having posted on the corners of the streets, on the pillars of the collonade in front of the old theatre, and other places, hand bills inscribed—"*Cone or no play.*" The excitement was very great, and as the house filled up, its intensity increased to violence and rage; thundering noises with sticks, hisses, yells, and deafening screams of savage calls made a most terrific scene. The players could not be heard at all. All personal appeals from the stage proved fruitless. Mr. McKenzie, a very good actor, was playing Richmond, in Richard the Third. *This* was demanded as Mr. Cone's part. Mr. McKenzie went forward and stated that he did not cast the plays: that the stage manager did agreeably to the rules of theatrical government, and he was obliged, from the tenor of his engagement, to obey orders or to forfeit a week's salary, and be discharged. This explanation had no effect. The tumult only gathered strength, denouncing the management for breaking faith with their cherished *protege*. The assaults of noise and riotous uproar continued through three acts, the people calling upon the managers to redress Mr. Cone's grievances, and that then their hostilities would cease. Warren and Wood yielded to this enraged audience, and sent for Mr. Cone, who was at a distance from the theatre. He ran in breathless haste to answer the summons. A brief interview with the managers restored a good understanding, and Mr. Cone consented to address the audience, to calm, if possible, their popular indignation. The curtain having fallen on what might be called the *pandemime of Richard the Third*, Mr. Cone addressed the audience in eloquent terms, requesting them to suspend their hostilities for the present; that negociations were pending to settle the difficulty which, no doubt, would be amicably arranged in a few days. The managers agreed to refer the affair to two gentlemen, who decided in Mr. Cone's favor, and thus was this theatrical rebellion crushed, the old *ratanic cordiale* restored. This outbreak clearly declared the great popularity of Mr. Cone, the higher classes of society largely supporting him. In 1810 he became dissatisfied with the theatrical profession. Taking a very superficial view of it, he perceived that members of it were subjected to be criticised by fools and fellows who could hardly write their own names, yet considered themselves privileged to judge! approve! condemn! or hiss! having paid their dollar, fifty, or twenty-five cents. Those thoughts, though not very philosophical, were in some measure true; but, every business of life has its dark side.

In 1811 his desire to abandon all dramatic temples increased; but he doubted the policy of resigning the situation that afforded him a generous remuneration, although uncongenial to his disposition; but the pursuit that should take the place of the player's vocation seemed a mooted point; certainly none of the many that suggested themselves offered the pecuniary equivalent to the despised sock and buskin. He was puzzled to choose in this business call to another sphere of life. A circulating library in Baltimore was much wanted, and many friends suggested it as in consonance with his habits and taste; but that depended upon uncertain success, as the establishment could only progress slowly, and bring in small returns at first. His expenses were absolute, and could not wait on contingencies. He then thought of his maiden profession of teacher, and commenced a subscription for a school; having obtained pupils enough in advance to warrant the opening in June, he proceeded to obtain the manager's leave to absent himself from the morning rehearsals, and only to appear at night, as he was still under contract to Warren and Wood. But the permission of the managers he did not obtain. The rules of the theatre were as rigid for attendance at rehearsals as for the performances at night. At that day, the entrances and exits had to be made at the proper places; the language as closely spoken at rehearsal as before the audience at night. Thus was his academy repudiated. He subsequently proposed a plan of English and classical education; but it was coldly received. He was much mortified at the failure. Mr. Cone was then offered a share in a commercial dictionary, then on the eve of publication. This issue depended upon the event of hostilities being commenced. But war! war! was the cry. So the dictionary remained in *statu quo*. During the latter end of the year 1812 he seceded from the drama's temple. His benefit receipts were $460. In his farewell address on this occasion he glanced at a want of public favor—a lack of advancement in the theatre, maugre the other alleged reasons of leaving it. At the close of his engagement, he received the office of bookkeeper and treasurer to the *Baltimore American*. This paper was then in a most flourishing condition, and Mr. Cone's duties were heavy and responsible. During the summer of 1812 Mr. Chandler Price, the uncle of Miss Morrel, died. As he had violently opposed her union with Mr. Cone, this death removed one of the difficulties to their marriage, which took place about two years after. After he was one year in the employ of the *Baltimore American* establishment, John Nowel, Esq., brother-in-law to Mr. Cone (having married his sister), proposed to him to purchase the *Baltimore Whig*. They did so, and zealously supported the Madison administration, and defended the war principles of 1812 with much ability. Mr. Cone pursued his patriotic military pursuits, and commanded the Baltimore Union Artillery Company, having been elected its captain. The season of 1811 and 1812 was a disastrous season. The benefits at the close of it were generally failures. It was during the benefits that John Duff—the very paragon of a great general actor—the unique Elliston of our stage, and one of the most imposing, showy comedians that ever trod the stage! with great personal qualities, and a voice that was music itself, appeared and charmed our audiences for many years. He made his bow in Macbeth and Jeremy Didler to a poor house of about $120. The hit he made was tremendous; and such was the excitement to see him, that, in this season, when the theatres had been deserted, when the actors could not draw half the expenses, Mr. Duff with "Three and the Deuce" brought $624. In "The School of Reform" and "Critic," $750; "Three and Deuce" repeated, $560; and on his own benefit night playing "Alexander the Great," to the enormous receipts of $1102. His success was extraordinary. The Walnut Street Theatre was now in the full tide of success, a powerful rival to old "Drury." They refused Mr. Duff an appearance there when he first applied, and which they afterwards regretted. The Capitolian stars of 1811 and 1812 destroyed all the stock company's combined efforts and their benefit boons. Cooper played nine nights, alternating with Dwyer, the former averaging about $500 a night, the latter $450. The youthful star—John Howard Payne—averaged for nine nights $400—the great Cooke, for 12 nights, $1177, $1121, $1000, $917, $780, &c. His Shylock drew the largest houses. Richard the Third, his last and 12th, $1130. Cooke's benefit (last night) $571. On the 1st of January, 1812, "The Lady of the Lake" was first produced to about $1200. It proved a great success, and a *save all* to the management. Amongst benefit failures, Cone's was a sad one; another was given him to retrieve his losses, when was produced for the first time in America, Diamond's beautiful drama of "The Peasant Boy," which, with a powerful appeal to his friends and the public by S. H. Cone, produced $740. This was his last season in the theatre. He was always a kind friend, an affectionate son and brother; a religious and honorable man while in the theatrical profession, he could be no more in the theological one, and his after life was a refutation of all slanders against the former, as it did not pollute or unfit him for the latter.

TO BE CONTINUED.

SPORTS ABROAD.

DRAWN BATTLE BETWEEN BOB FURZE AND ABE HICKEN,

AT 118 LBS. FOR £50, TUESDAY, JAN. 24.

This match, which has long engrossed the attention of the boxing fraternity, both metropolitan and provincial, was brought off on Tuesday last, but resulted in a sore disappointment to all who had looked for a brilliant battle, and was furthermore attended by most disgraceful and unmanly proceedings, forming a sad contrast to the orderly manner in which the opening match of the year was consummated. Abe Hicken is a native of Wolverhampton, 22 years of age, stands 5 feet 7 inches, and is of that wiry, snake-like build, so formidable from the extra length of reach it gives. His chief performances have been as follows:—Fought a draw battle with Young Careless, of Wolverhampton, for £5 a side. Met Careless a second time for £20, when Master Abe "pulled through" in 1 hour 20 minutes; his next encounter was with Young Horley, of Wolverhampton, when he was again successful after contending just under two hours; the next customer was Mic Moran, otherwise known as Mic the Grecian, of Birmingham. After a two days' engagement, occupying in all 2 hours 45 minutes, the police came to the rescue, and the result was a draw—this was in December, 1862, since which time Hicken has not shown in the ring, with the exception of the battle between Young Holden, of Walsall, and Mic the Grecian, in July last, when he was in his late opponent's corner. For the present match he trained from Jem Bennett's, Wolverhampton.

Robert Furze was born at Stepney, Nov. 11, 1842, has entered on his 23d year, and stands 5ft 5¼ inches. He followed the trade of a hammerman for some five years, and was first brought out as a boxer under the guidance of Mickey Gannon, on the occasion of his engagement with Young Napper, in October, 1863, and it will be fresh in the recollection of our readers that, on that occasion, he made a most game and determined stand against that worthy (the contest lasting 3 hours 16 min.,) and proved himself a thorough glutten in this, his first, and only engagement in the P. R. He trained under the guidance of that distinguished pedestrian, Jones, of Islington, who did the Banting business to perfection, as Master Bob pulled off 19lbs in some twelve days, in the pleasant balmy air of Fulham Fields, his headquarters being Jack Smith's, Norman Arms. He was backed from Bill Richardson's, Church street, Shoreditch. The weighing at Bos Tyler's was every way satisfactory, Hicken being just a pound and a quarter within his stipulated weight of 8st 6lbs, but Furze was the lighter man, barely drawing 8st 4½lb. Tuesday morning, Jan. 24th, witnessed a comparative handful of the habitual followers of the Ring at Waterloo Station, where, at 8 o'clock, a train of ordinary dimensions rolled out *en route* for Reading. At Ascot Racecourse, an excellent ring was pitched, but the process seemed an unusually long one, and almost before the completion of that event in the programme, Hicken threw in his cap amidst considerable applause, and was followed by his seconds, Bos Tyler (who won the toss for sides) and Young Napper. In some three minutes after, Furze followed suit, accompanied by Young Baldock and Smith (Brighton Doctor). The colors of the lads were tied to the stake—that of Furze was a white ground, purple leaf, edged with orange in the centre, with a double half-inch orange border, three inches apart, between which was a scroll of flowerets in rich purple and orange, forming altogether a beautiful standard. Hicken's was a white ground, with mazarine blue flowerets in the centre, and a wide chocolate border. Before leaving their seconds' knee for the contest, Hicken went across to Furze's corner, and offered to take £6 to £5, the current betting, but the offer was declined. All being in readiness, at 10:41 A. M., they shook hands for

THE FIGHT.

ROUND 1. Hicken had the pull, as he was in remarkably fine nick, his sinews standing out, and the wiry appearance of his frame, on which not an ounce of superfluous flesh could be found, spoke volumes in favor of his careful preparation. Furze did not look up to the expectations of his friends, and, although brimful of confidence in himself at the onset, there was a slight looseness in the flesh, and a want of that hardness, the leading feature of his opponent, that certainly could not tend to inspire that confidence among his friends which they appeared to possess. On getting together, Hicken (who stripped big at his weight) was an inch and a half the taller, stood well over Bob, and his great length of reach, for one of his standard, must have been apparent to all; his countenance was a happy combination of good temper and determination. Long sparring ensued. Hicken's eager working of his left clearly showing that he meant business. Furze was cool, but clever and decided, and seemed perfectly at home at the task before him. Hicken essayed to open the ball with his left, but Bob would not see the show, and quickly got out of gunshot. A second attempt was equally unsuccessful; but, directly afterwards, he got slightly on the cheek. Bob returning on the side of the head. They now broke ground, and some pretty sparring ensued, when Hicken, watching his opportunity, shot out his left, landing a telling shot on the bridge of Bob's nose, and bringing away a portion of the skin. Blood being visible, Tyler at once claimed the first event for the countryman. Baldock here stepped between the men, and Tyler interfered. They got to close quarters, and pasted each other in lively style to a close, when both fell together, side by side.

2. Hicken, very quick in his action, delivered a spanker on the right cheek, when more sparring followed, Furze already evincing a wholesome discretion in not getting to too close quarters. Notwithstanding this, however, Master Hicken again repeated the dose, when Bob drove home a straight left-hander on the ribs, and in getting away, twirled over and fell.

3. Hicken up first to time. Furze got home on the nose, Hicken returning on the chest. Furze again on the cheek and chest, which brought on some spirited two-handed fighting at short range to a close, when both came to grief at the ropes, Furze under.

4. Hicken's left peeper considerably flushed. Furze taking the mark for a target, got well home, making his right on the ribs. Hicken retaliated on the ribs. Bob landed well on the left cheek, when ding-dong work ensued to a close, Hicken getting warmly on Bob's right eye, and both rolling over at the ropes.

5. Bob's right optic slightly contracted. With little sparring, which was now, to a great extent, dispensed with, Furze delivered well on the left cheek and eye, and again on the ribs, while Hicken landed a slinger on the jaw, and immediately after gripped Master Bob, and threw him a burster.

6. The lads had been fighting very fast, and were consequently a little blown; when up, however, no time was lost, as Hicken got home well on the right cheek and lip, and again on the ribs—Furze landing on the chest. The lads now steadied themselves, and some pretty cross-counters followed, Furze getting on the chin, Hicken on the nose. They worked to a close, when Bob was thrown; but not heavily.

7. Bob's nose displayed a fresh supply of the ruby. He got home well on the left cheek of Hicken, who returned warmly on the ribs, repeating the dose and closing, when in the struggle for the fall, Hicken's strength prevailed, and Bob was under.

8. A large amount of "chaff" had been "thrown broadcast" about, and the London Division having an extraordinary preponderance, it required not a little moral courage for Hicken to face the torrent. He took it, however, good temperedly enough, and smiled at the far-fetched epithets bestowed upon him, having had sufficient experience in such matters to look upon all as the "tricks of the trade." His left eye and cheek were now considerably flushed. Furze essayed on the dial, but was cleverly stopped; another slight exchange, when they closed, and Hicken was thrown heavily.

9. Hicken up first to time, and on meeting his opponent shot out his left, but was very neatly stopped. Some warm round-arm exchanges followed, when Furze slipped down. Time, 19 min.

10. Hicken up first to time, and advanced to the centre of the ring before Bob was uncovered. On getting within gun-shot, Furze landed well on the chest and nose, Hicken retaliating by a spanking hit on Bob's right optic, which was now fast closing; ding-dong exchanges, in which Bob got on Hicken's left ear, but was eventually fought down.

11. Hicken essayed his left, but was well stopped, and after a quick exchange they closed, and Hicken had the best of the throw.

12. Hicken led with his left, but Furze's guard was ready, and he parried the blow prettily, essaying his right on the ribs. Hicken, however, retired a pace, and the blow fell harmlessly in the air. They broke ground and sparred round the ring, when Bob shot out his right, which landed heavily on Hicken's left peeper and cut the skin, blood being at once visible. Hicken rushed to a close and threw Bob heavily, but in doing so overthrew himself, as his head came in violent contact with the ground. First blood was claimed by Furze's party, but that event had long since been decided in the opening bout.

13. Again did Hicken try to land on the dial, but Bob was "all there" with his excellent guard, and shooting out his left from the shoulder landed a heavy blow on Hicken's ribs, and knocked him clean off his pins, his friends in ecstacies at the achievement. First knock down for Furze, claimed and allowed.

14. This was a good round, Hicken getting slightly on the chin when they receded, and on again joining issue Hicken got home well on the mouth, Furze returning on the ribs. Sharp shooting followed to a close, when a fine struggle for the fall resulted in Bob being undermost.

15. Hicken feinted, but Bob was alive to his proceedings, and away like a dart. On again getting within gun shot Hicken shot out his left, which alighted bang on Bob's damaged optic, and shut it up effectually. Some slogging work followed, Hicken planting on the nose, mouth and chest, Bob on the cranium—both lads falling from the force of their own blows.

16. It was discovered that Master Bob had injured his right duke in the preceding bout, as it was much puffed, and the knuckles hardly visible—this was the failing of which his backers stood in fear—added to this, a shivering fit came over him; but whether from the coldness of the atmosphere, or a wholesome dread of Master Hicken's left, deponent sayeth not. Hicken up first to time, when some good counters were witnessed: and, after some furious give-and-take work, they closed, and Bob was under in the fall, which, however, was pleasantly

G. Topley, the celebrated pedestrian, for a stake of £100, in which he had to walk, fair heel and toe, seven miles and a half in one hour, a well-known bookmaker backing time. Topley is only 19 years of age, stands 5 ft. 4¾ in. in height, and weighs 8 st. 6 lb. He trained at Fulham, under the care of old John Smith, and was in first-rate condition. The betting opened at 6 and 7 to 4 on time, but finally settled down at evens. Mr. C. Westhall having been appointed referee, two watches were set, and the word given for start at ten minutes to four. The first quarter of a mile was completed in 1 min. 29 sec., the fair and manly style of his walking exciting bursts of applause. The first mile was completed in 7 min. 41 sec.; two in 15 min. 44 sec.; three in 23 min. 44 sec.; and the first half of the distance in exactly 30 min. At the end of two miles, £15 to £10 was laid on the man. Four miles were completed in 32 min. 6 sec.; five in 40 min. 3 sec.; six in 47 min. 47½ sec.; and seven in 55 min. 30 sec. Seven and a quarter were done in 57 min. 25 sec., finishing his task, with some of the finest walking ever seen, in 59 min. 16 sec., thus winning by 44 seconds—a performance which may be stamped as one of the best on record.

THE GAME OF CHESS.

To Correspondents.

A. E. PATCH, Bangor, Me.—Problems received, and shall have due examination and award. We do not object to the motto and inscription, but what is the last word of the form? Your friend's position shall also be attended to, and all are welcome. You need some blank diagrams.

E. M. C., Newport, R. I.—We are not at all posted in the niceties (if it have any) of "four-handed chess."

E. H. C., Washington.—Explained perfectly. "*Sissa*" is the monthly Dutch Chess Magazine, small 8vo. New problem to hand. Will look at Enigma 464; Prob., right.

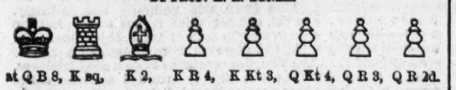
CHESS IN WASHINGTON.—Our correspondent, E. H. C., says:—"There is no organized Chess Club in the city of Washington; I understand, however, that there are chess tables in the reading rooms at Brady's Gymnasium, on Louisiana Avenue, near Tenth street, for the use of members."

NEW EDITION.—We are gratified to announce a new edition of that most successful chess work ever issued, "*Beadle's Dime Chess Instructor*," by the Chess Editor of the CLIPPER. There were several unimportant but annoying typographical errors in previous editions, which are now entirely expunged, and the work bears the publication sanction of the "American News Company." We will furnish copies of this new edition to such of our readers as desire it at 13 cts. each, including postage.

Enigma No. 467.

From Bell's Life in London.

BY PROF. H. E. AGNEL.

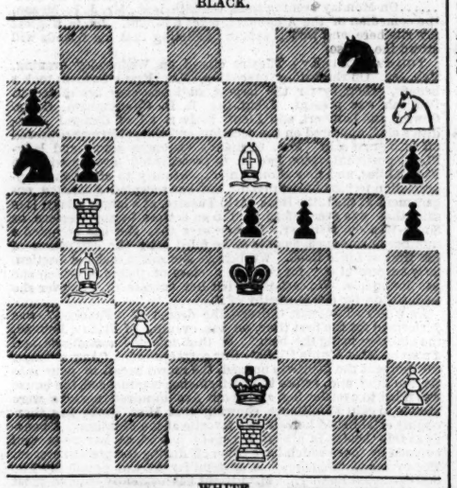


White to play and give mate in five moves.

Problem No. 467.

BY JOHN GARDNER.

BLACK.



WHITE.

White to play and give mate in three moves.

Game No. 467.

Skirmish between an amateur, of Detroit, and our contributor, H. A. Bury.

RUY LOPEZ KT'S GAME.

Attack, Mr. G——.	Defence, H. A. B.	Attack, Mr. G——.	Defence, H. A. B.
1..P to K 4	P to K 4	14 Kt P × P	Q to her 2
2..K Kt-B 3	Q Kt-B 3	15..K-his Kt 2	K R-Kt sq
3..K B-Kt 5	K Kt-B 3	16..P-K R 4	K Kt-his 5
4..P-Q 3 (a)	P-Q 3	17..K R-home	Castles (c)
5..Q B-Kt 5	P-Q R 3	18..K B × P	K B × P
6..K B-B 4	Q B-Kt 5	19..B × K R	K B × B
7..P-Q B 3	K B-K 2	20..K B-Q 5	K Kt × P
8..Castles	P-K R 3 (b)	21..Q × R P	Kt × K R
9..Q B-R 4	P-K Kt 4	22..Q-K R 6?	K B-his 5
10..Q B-Kt 3	P-K B 4	23..Q × K Kt	Q-Kt 5 +
11..P-K B 3	Q B × Kt	24..K-his B sq	Q-her 8 +
12..Q × Q B	P-K Kt 5	25..K-Kt 2, and the Defence gives mate in two moves.	
13..Q-home	Kt P × P		

(a) This has the authority of some great names, we know; but great *names* will never convince us that it is a vigorous or commendable way of pursuing such an opening.

(b) This, with the vigorous, straight-forward moves that follow, gives him the best of the opening.

(c) Well played! This so strengthens his attack that it is hardly too much to pronounce it decisive of the game. Every move of the rest of the Defence tells with direct power upon the result.

CHEQUERS.

To Draught Players.

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To Correspondents.

NIAGARA, Buffalo, N. Y.—Wylie is the Champion Draught Player of Great Britain, but whether we have any player on this side of the water able to cope with him remains to be tested.

A. J. F., Geneva, N. Y.—Have forwarded you Anderson by Am. Ex. Co. The position we will examine. The "Swarrs" received all O. K. The Chief came in for his share, of course.

EXPRESS.—Call at our office and get the amount of stakes due you, as G. W. F. has failed to come to time. The position from "Edmund" shall appear next week. Thanks for recent favors.

Solution of Drummond's 50th Position.

THIRD EDITION.

White.	Black.	White.	Black.
1..23 to 17	14 to 21	6..12 to 8	18 to 23
2..28 24	21 25	7..8 3	15 18
3..23 19	15 18	8..3 7	11 15
4..19 16	11 15	9..7 10, drawn.	
5..16 12	8 11		

Match Games.

BETWEEN J. McINTOSH AND J. McGREGOR.

Black—J. McI.		White—J. McG.	
10..9	13	18	9
11..5	14	22	18

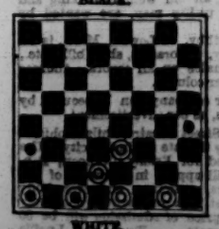
SECOND GAME.

Black—J. McG.		White—J. McI.	
13..7	14	31	27
44..3	7		

Position No. 42, Vol. XII.

BY A. J. F., OF GENEVA, N.Y.

BLACK.



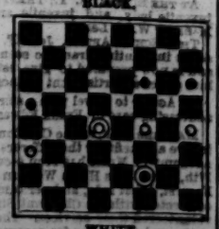
WHITE.

Black to play, and White to win.

The 51st Position

OF DRUMMOND. (3d edition.)

BLACK.



WHITE.

White to move and win.

Solution of Position No. 41—Vol. XII.

BY J. H. BURNHAM.

White.	Black.	White.	Black.
1..14 to 10	5 to 14	4..10 to 17	1 to 10
2..27 23	26 19	5..17 22	26 17
3..25 22	17 26	6..21 28, and wins.	

Game No. 59—Vol. XII.

FORTY-EIGHTH GAME of the Championship Match of Great Britain.

GLASGOW.

Martins, Black.	Wylie, White.	Martins, Black.	Wylie, White.
1..11 to 15	28 to 19	13..7 to 10	26 to 23
2..8 11	22 17	14..19 26	30 23
3..11 16	24 20	15..9 14	25 21
4..16 23	27 11	16..5 9	28 24
5..7 16	20 11	17..12 16	22 18
6..3 7	28 24	18..15 22	24 19
7..7 16	24 20	19..11 15	19 12
8..16 19	26 22	20..22 26	31 22
9..4 8	(a) 29 25	21..15 18	22 15
10..10 15	17 13	22..10 26	17 10
11..8 11	21 17	23..6 15	13 6
12..2 7	32 28	24..1 10	Drawn.

(a) Sturges plays 30 to 25.

Game No. 60—Vol. XII.

GAME played between two distinguished amateurs of the Dundee Draught Club, Scotland.

SINGLE CORNER.

B., Black.	G., White.	B., Black.	G., White.
1..11 to 15	22 to 18	13..15 to 18	30 to 25
2..15 22	25 18	14..1 6	31 26
3..8 11	29 25	15..6 9	16 11
4..12 16	18 14	16..7 16	14 7
5..10 17	21 14	17..2 11	17 13
6..9 18	23 14	18..9 14(c)	26 23
7..4 8(a)	26 23	19..11 15	28 24
8..16 19(b)	23 16	20..3 8(1)	25 22
9..11 20	25 22	21..18 25	23 19
10..6 10	22 17	22..16 23	27 4
11..8 11	24 19	23..20 27	32 23
12..11 15	19 16	Drawn.	

(1)

The game was varied at this point by the following play:—

20..14 to 17	23 to 14	28..26 to 31	10 to 14
21..16 19(d)	32 28	29..19 23	14 10
22..3 7	25 21	30..23 32	10 19
23..17 22	18 9	31..20 27	19 23
24..7 10	14 7	32..18 22	23 26
25..5 14	7 3	33..22 25	26 30
26..14 18	3 7	34..25 29	(e)21 17
27..22 26	7 10	Drawn.	

(a) The "Scottish Draught Player" plays 16 to 20, or 6 to 2.

(b) A good move.

(c) It looks now as if Black ought to win.

(d) Black *does* win by the following play:—

21..17 to 21	25 to 22	26..26 to 22	17 to 13
22..21 25	13 9	27..22 17	14 10
23..25 30	9 6	28..17 22	6 2
24..30 26	22 17	29..22 18	
25..16 19	32 28	Black wins.	

(e) White makes a beautiful ending.

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5,000 Mosaic, Jet, Lava and Florentine Ear Drops	4 to	8
7,500 Coral, Opal and Emerald Ear Drops	4 to	6
4,000 California Diamond Breast Pins	2 50 to	10
3,000 Gold Fob and Vest Watch Keys	2 50 to	8
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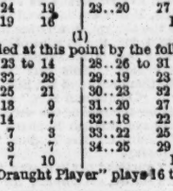
$10  $10

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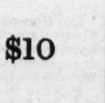

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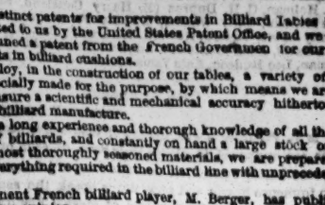

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City Summary.

MONDAY, February 13, 1865.

IT IS St. Valentine's eve, the eve of that festive occasion when lovers are supposed to pledge their vows to each other in language as highly colored as the valentines which contain them; when immense hearts and small doves speak the sentiments of frail mortality, and make promises of eternal fidelity which can never be fulfilled. This valentine love business is getting played out, like all other old-time notions. We have improved most wonderfully in our love affairs—we have got the system of making love on a more solid foundation than that afforded by painted pictures on lace paper—we go right up to the object of our heart's desires and make known our intentions in orthodox style; we tell the lovely being that we regard her with feelings of tender emotion, that we would like to have some fair maiden to mend our trousers and mind the babies, and that if she is the possessor of some furniture in her own right, uncontrolled by gouty old fogies of parents, we are willing to wade through life's sunflowery path with her, and do all we can in assisting her to make us happy. We don't send perfumed notes any more, we don't send valentines, neither do we make known our wants through the agency of advertisements. That sort of thing's done away with. There are too few of us left now to fear being made authors of rejected addresses. We are scarce—the supply of us isn't at all equal to the demand—we can *choose*, now-a-days—we've got the tender tribe just where we want 'em. Why, it is an undeniable fact that the girls actually make love to the men in these rebellious days. One of 'em made advances to us in Broadway the other day, before all the people; we asked her if her intentions were honorable, and she burst out laughing right in our face. We had an awful time before we shook her. One can scarcely move a step without being tackled by some nymph in human shape and gaiter boots. It's getting to be a nuisance. We are as fond of the delicate sex as any one, but even in this case we can have too much of a good thing. Close of strictures on St. Valentine's day and perfidious woman .....In the figurative language of learned writers at the seat of war, "oil's quiet along the Hudson." In the great metropolis which fringes the southeastern slope of that majestic stream, we are enjoying ourselves in our usual happy, contented and lawless manner. We crowd our theatres, our churches, our hotels and our prisons, and yet there are rogues enough in the city to fill a score of Tombs! Our police officers are an efficient body of men; but as fast as they arrest criminals some "flaw in the indictment," or "informality in selecting a jury," upsets all that has been done, and murderers and thieves are again set loose upon society, and thus the efforts of the police are negatived. Some of our courts enact farces that can not be equalled by regular comedians. The mob seem to have the city under subjugation; they rob and murder with impunity, or, when caught, buy themselves off with some of the very money which they have stolen. All New York's a stage, and the principal actors thereon are thieves, bounty-jumpers and highwaymen, with imported stars in the shape of European criminals sent here at the expense of European governments.....If stars continue to multiply as they have been doing for the past few years, managers will find it a most difficult matter to keep their ranks filled with stock. We have new stars in every department of the drama, legitimate or illegitimate; fresh tragedians and comedians are springing into existence every week; the naked drama ushers forth its meteors in all the glory of flesh-colored tights and beautifully-developed limbs, and they draw like a Canestoga wagon team; the more they undress, the more they draw. Managers and stars are making all the money; and it is not to be wondered at that every player now in the stock aims at being a manager or a star. Next season will probably witness a large addition to the already large list of stars and managers; there will be single stars, double stars and star combinations; sometimes they will collide, and put each other out, only to make room for other stellar attractions. Agents will also be in great demand—each star must have his or her business agent, and then the theatrical firmament will be all ablaze with rising stars, falling stars, and shooting stars; then will the dramatic arena enlarge, then will foreign stars wend their way westward, and the American continent will become the " Oil Dorado" of the dramatic world, unless the whole starry structure, by being overdone, should collapse and be forever undone. "Whither are we drifting?" Who can tell?

ON MONDAY EVENING, Feb. 6th, Mrs. F. W. Lander, formerly Miss J. M. Davenport, made her first appearance in New York after a retirement of four years from the stage. Niblo's Garden on this occasion was comfortably filled, and presented a scene of unusual brilliancy. It was an audience composed of the better classes of society, including editors, lawyers, merchants, &c., with their wives and daughters. Coming, as Mrs. Lander does, from among the dead and dying, comic, as she does, from the touch of the sick and wounded soldier, there is an air of romance which attaches itself to her name and gives to her acting an additional charm. "Women will love her, that she is a woman worn more than any man; men, that she is the rarest of all gratefully their prayers the soldiers will speak of her with liance, of earth, and call down blessings on her head. "Mesalady's revenge," with "Falsehood," was the piece selected for the received with long-continued applause from all parts of the vast auditorium. "Mesalliance" at Winter Garden. March is not a new play; it was produced called "Lucie D'Arville," as 1863, by Miss Mary Provost, and Hagan, now at Niblo's, played from the French by that lady. ter he now plays as the Marquis Valler de Vitrey, the same characversion was a sensation scene in Brevannes. In Miss Provost's the side of a vine-clad tower to ich Miss Provost climbed up well-shaped limbs to an admiring ab a window, exposing her scene is omitted by Miss Davenport while so doing. This brilliant play. The plot is something in "Mesalliance" is not a (Miss Davenport), daughter of a poor p wise:—Leonie Arnauld count Ferdinand D'Orby, who has been m r, is married to Vis- of a deceased relative; his re atives plot wealthy by the will charging Leonie with loving another; throu querade the relatives partially convince Ferdi e aid of a mas- tuf delity; she is therefore confined in a cell in t of his wife's Magdalenes; a friendly lawyer and his "clark sylum of the Becks) save her, and she is restored to the arms d rnett and husband; more intrigues follow to separate the love of her resort the Viscount is accused of insanity, but the s last by which this is sought to be established, is made an incument for his salvation and the destruction of his enemi ment Marquis, who attempts the wife's seduction, is shot by t The band, and all ends satisfactorily to the lovers of virtue s. Lander has lost nothing by her absence from the stage; s. still an admirable actress; there is no shrieking or screaming her mode of delivery, but all that she does is calculated to awake sympathy, and call out the inmost feelings of the soul; she adopts no stage tricks or gestures, but depends solely upon her individual merits; her acting is life-like in all its details—it is nature, not art. She was repeatedly called out during the evening, and was the recipient of several boquets. Mr. Pope, as Viscount de Orby, played the part tolerably well; in one or two scenes he was really excellent. Miss Wells and Mr. Blasdell, as "the cruel and unrelenting" relations, did not show to advantage; the gentleman should infuse a little life into the part. Mr. Hagan gave us a villain in a most villainous manner, with that genuine Hagan sneer. Mr. Becks had a good part, and although he played it in rather a foppish style, he made friends with the audience, as also did Mr. Burnett. Fair audiences have attended the theatre during the week to witness Mrs. Lander in the "Mesalliance." Some of the scenery is very beautiful.

THE "GENTLEMAN" who conducted himself in such a disorderly manner one day last week, in Albany, on the subject of a paid fire department, reminded us for a moment of John Owens in one of his character es. So? quoth the dubious reader. Because he was "a-live in-gin." See? Talking of the "Live Indian," let us remind you, dear reader, to visit the Broadway Theatre and see John Owens in his great Indian character; it's the best piece of the kind we have had since the last days of the "last o' the Wampanosgs."

AT BARNUM'S MUSEUM, a new play has been produced, with the high-sounding title of "Azucena, or, The Gipsey's Vengeance." It is founded on the well-known opera of "Trovatore," and many of the airs which have become "as familiar t'the mouth as household words" are given in capital style by the orchestra. The different members of the company perform the roles assigned them, in their usual style. "Our Jim," whose prying eyes will yet get him into trouble, approached just as we had written thus far, and, while a broad smile illumined his callous features, he said: "Why is your description of any actress like the new drama at Barnum's?" We could not guess, and told him so. "Give it up!" exclaimed Jeems, with intense delight, and jumping around like a live Indian in a war-dance. "Because it's as you seen her." There must be a joke somewhere, but we have not been able to see it. Jim seemed rather discouraged when we informed him that we were dull of comprehension. The entertainments given in the morning at the Museum are for the accommodation of those ladies and children who do not desire to be crowded in the afternoon. Those who have an hour to spare should drop in and laugh over the whimsicalities of "Punch and Judy." Married man, as a general rule, have their troubles and sorrows, and it will be found that Mr. Punch has his. We remember some years ago to have visited a show of this kind, in the old Mechanic's Institute building, on the corner of the Bowery and Division street. The price of admission was fixed at the enormous sum of six cents. The room was illuminated with penny dips, and hard, wooden benches served as resting-places for the weary soul. The entertainment may or may not have been good. We cannot say, for our thoughts were principally relative to the benches, and we were at last obliged to leave, sorely distressed in the extreme.....At Barnum's a visitor may wander through the spacious halls and never be wearied. Go when he will, he will find something new. A giant claims his attention to-day; who knows but a seaserpent may claim it next week? The Lightning Calculator, Living Skeleton, Two Fat Women, and a host of other attractions are to be seen at all hours. Those who do not believe that a great deal of knowledge may be obtained at a small price, had better pay a visit to Barnum's.

WOLVES ABOUT.—Almost every week some fresh addition is being made to Van Amburgh's collection of living animals. Among the most recent is an Abyssinian Ibex, a very rare animal in this country, and which no student or lover of natural history should fail to see; a still later addition is that of six black

BEATS THE FACE-PAINTERS ALL TO PIECES.

blood-thirsty animals are securely caged for exhibition, and in this manner Mr. Van Amburgh is enabled to "keep the wolf from the door."

WHETHER it is "Hamlet," or whether it is Edwin Booth that draws such large audiences to Winter Garden, is a mooted point; probably it is a combination of the two. Certain it is, the player is applauded as much as the play, night after night. No stranger is visiting the city has completed the tour of the town unless he has seen Booth and "Hamlet." When the play is to be withdrawn we have not learned; not, however, until there are indications of a greater falling off in the attendance than there are at present. "Richelieu" is in *statu quo*, like Lee's army at Richmond, waiting for a chance to be brought out.

MR. G. C. BONIFACE and Miss Kate Newton—who have been fulfilling engagements in various parts of the country—will probably commence a star engagement at the New Bowery on the 27th inst. They will be welcomed by their hosts of friends and admirers.

SOME OBJECTION has been made to the now prevalent practice of calling out favorite actors and actresses during the progress of a play, and inflicting upon them the noise of clapping of hands, pounding of canes, etc; but let us say to such grumblers that our style of doing this thing is *mild* when compared to the European mode. It is related that when Malibran made her first appearance in "Norma," at La Scala, Milan, her success was so prodigious that on the fall of the curtain she was re-called *forty-seven times*, and when she refused to come on the forty-eighth time the audience became so infuriated that *the military had to be called in and the riot act read* before the theatre could be cleared. We guess its true, too; so you see *our* enthusiasm, thus far, has been kept within reasonable bounds without the aid of the soldiers. We don't like to be outdone in this city, however, and its not a sure thing that we may not attempt to surpass the Milanese when this fact becomes more generally known.

A CLOG UPON THE WHEEL OF TIME has been removed, and some of Harding's patent grease applied to the wheel so that time now goes on as usual, and at 12 M. it is noon precisely every day. The clog has been secured by Roberts, who got ahead of Barnum, and is now prepared to supply cloggists with clogs modelled after that or any other pattern; but his new improved style takes 'em all down. His advertisement gives the prices.

A RARE CHANCE FOR ANIMAL MEN.—Van Amburgh & Co. have just received the following letter informing them where an exceedingly rare and "savig" animal may be procured on very reasonable terms. Van Amburgh & Co. are not buying lynxes now, and therefore for a suitable consideration they will give address of the party to any one wishing to purchase:—

Febry 8, 1865

Dair Sir

Mr Vanamburgh I have got a live lynx which I want to sel, and I being Informend buy a gentelman from New york how see this lynx that if you got word of it you May peraps buy it so I thought I would take the liberty of writing You a few lines hoping you will anser thim buy return of post

this lynx Stands 18 inchs and Meshers 2 feet & ha'te and is very hansom but very Cros and Savig very stout limbs & Mosels he is seposed to be abought 15 Months old he has being cetched on the green Montans in vermont buy a very skilful trapper

Mr Vanamburgh i Most venter to say that this lynx is the onely one that is cetched in a cage a live in the united States of america and I think in any other country they ar very caree things to cetched free from any hart

I have this lynx for the last 12 weekes and is ganing everyday and their is pepel Coming from all parts to see him every day and the olden folks we have heir never See the like before it is a new thing in this country

Sir I am in besenes heir and cannot travel with him very well theirfore I wish to sel him and if it would be sad tion to your Menagerie which I now it would be and Mr Vanamburgh I will state to you the prise of this lynx and if suet you plase drop me a few lines and I will bring him to you safe to New york

I value him at the very lorest prise $500 hundred dollars

this lynx would cause the gretes excitement that was ever in new york

MR. ALF. BURNETT, who has made a great reputation in the Western country by making faces and playing the humorist generally, is to give the wicked people of New York an opportunity to judge of his abilities; he will make his first appearance in this city on Monday, Feb. 27th, at Dodworth Hall, in one of his peculiar and laughable entertainments. This "facial artist," or, as friend Hingston puts it, this "Levator Anguli Oris" will make you laugh, unless, like the doleful Richmond editors, there is no laugh in you; and it is not a sure thing that he can't ring a *smile* from even those "misguided brethren."

ARRIVED, on the 11th inst., from San Francisco, Cal., Mrs. W. C Leighton, Mrs. Emily Jordan, Mrs. Ada Clare and Mr. Frank Lawlor and wife.

MARY GANNON is up for a benefit at Wallack's on Tuesday evening, Feb. 14th. The most acceptable valentines for the lady will be the tickets handed to the doorkeeper on that evening. Mary is a clever little actress and don't put on any airs.

ANOTHER week of excellent business has attended the "seances" of "Old Dame Trot and her Comical Cat" at the Old Bowery Theatre, where they understand the business of producing pantomimes in style. The Saturday *matinees* are well patronised. The spectacle now enters upon a third week, with every indication of a long run for the "Old Dame."

MASK BALLS are coming into favor in this city, under the introduction and auspices of our German residents. There is a law against masquerades, but, like many other laws, it is a dead letter when the "foreign element" is interested. It only requires that Germans should have control of our theatres to introduce dramatic entertainments on sunday evenings. Things seem to be tending that way.

THE "IDES OF MARCH" will have come and gone ere the "Sleeping Beauty" can be seen at the Olympic, for it is not likely, from present appearances, that the "Streets of New York" will be cleaned out until April comes with its timely showers. It is astonishing how this sensation play—"The Streets of New York"—continues to draw, night after night the auditorium being filled with what seem to be delighted audiences. It promises to see the season of Lent out.

LET US SPEND an evening with Wood's Minstrels, where also the burlesque "Streets of New York" takes like a house on fire. We like a good minstrel show—there is such a variety of fun, sentiment, and eccentricity; you can hear a pretty ballad well sung at Wood's Minstrels Opera House, and you can hear the choruses given in sweet accord, and with fine musical taste. This week the "Peace Commissioners" are to have a "Sleigh Ride," and then hold a solemn conference with "Hamlet" and the "Four Black Crows;" during which Purdy will amuse the company by singing "Dear Mother, I've Come Home to Eat—by request," as Charley Parsloe says. The entire bill for the current week is a good one and, weather permitting, ought to attract large houses.

MRS. W. H. LEIGHTON, whose laughter is as cheering as the sun's rays on a cold day, and as catching and taking as General Sherman's army, arrived here on the 11th inst., from California. In conjunction with Yankee Locke, she will commence a week's engagement at the New Bowery on Monday evening next, 20th inst. Managers desiring the services of this happy combination are requested to note their card in another column.

THE ACTRESS—better known as "Adrienne, the Actress"—will be produced this evening at Niblo's, introducing Miss Davenport in another *role*. "Mesalliance" has not met with much favor at the hands of the critics. "Adrienne" will please them better.

THE FEMALE FIDDLER—Camilla Urso—will give a series of concerts at Niblo's Saloon, next week. A big female fiddler—or, at least a lady who plays the violoncello—is to make her *debut* in this country to-night, Feb. 13th. De Katow is the lady's name, and Sirakosch is her agent. She comes from Russia, and is therefore said to be a rusher on the big fiddle.

T. B. FERNBERGAT joins Hooley & Campbell's Minstrels this evening. Thomas will be remembered by minstrel *habitues*, from his long connection with Bryants', where, in the early days of that troupe, he became quite a favorite.....Tim Hayes and Hank Mudge are doing a 'champion match dance," in clogs, and they rattle off tunes with their feet like a *corps* of Dutch drummers with ther hands.

THEY HAVE got a lot of stuffed Japs. at Barnum's Museum—a number of figures representing Japanese nobility. In the collection are Damio Cambrois, Moosmides, Takonins, Prince Chosius' Wrestler, Chessi Moosmies' Saki Carrier, and a number of other disreputable characters. We miss the youthful face of our old friend, Tommy. "Whore, and ch where, is our little Tommy gone?"

A HAMLET MATINEE! Another triumph for the defunct bard of Avon. On Saturday afternoon, 18th inst., a performance of "Hamlet" is to be given at the Winter Garden. When Shakespeare can prove attractive for a *matinee*, the close of the rebellion is not far off.

MR. CHARLES BARRON sec ded from the Warren Combination, in Cincinnati, and was in this city last week.

THE FATHER MATHEW T. A. B., will have a benefit at Demilt on, Twenty-third street and Second avenue, on the 14th inst., on which occasion Mr. James Deegan and Harry Howland have engaged, and will play in the "Irish Lion."

"MOTHER GOOSE" was a great favorite of ours before we learned to run with young girls, and many a time have we sat down coolly in the chimney corner to read about the wonderful joints of the goose that laid the golden egg. Boy as we were, recent as we were, we longed for just such a goose; in fact we voted that goose, because the golden egg it laid every day would put us in "bellyguts"—that's what we used to call molasses candy and doughnuts and horsecakes, and such treasures; that as our idea of happiness—the golden egg would amply compensate us for the licking we got for playing truant or making mud pies, although we hated a licking then as much as the rebels hate it now. But we never got the wonderful goose, we got but little "belyguts," and we grew to "man's estate," encircled with its cares and wants, and its trials; but have never forgotten the friends of our earlier days, our good old Mother Goose and her wonderful bird. And so, even now, we experience pleasure as, in looking over the papers of the day, we see it announced that a new pantomime called "Mother Goose or the Fairy Legend of the Golden Egg," is to be produced this evening at the Hippotheatron, and as we read over the list of characters, we are carried back to the days of old, and in imagination suck candy again, play truant, and get licked as we did when boys were boys, and wore jackets and check aprons, and great turn-over collars. We shall go to the Hippotheatron to see our old friends of the "Mother Goose" family, and we'll live over once more some of the scenes of our childhood days. The cast of the pantomime is as follows: Characters in the opening—Fairy Queen, Miss Julia; Papilion (afterwards Mother Goose), Mr. Ellingham; Rosebud, Captain of the Fairy Light Guard, Miss Soyer; Squire Avaro, the old miser, Mr. Foster; Bumble, the beadle, Mr. C. Devere; Colin, Mr. W. Odell; Father Miller, Francois Siegrist; Pedro, M. Carron; Colinette (afterwards Columbine), Marietta Zanfretta; The Wonderful Goose, M. Baptiste; The Fairy Light Guard, by a full corps de ballet of Lit-tning Eyed Young Ladies; Characters in the Comic Scenes—Columbine, Marietta Zanfretta; Harlequin, M. Carron; Senor Pantaloon, Francois Siegrist; Clown, Mr. N. Austin; Ancient Egg Woman, Mr. Burt; Ham Merchant, Mr. Chilia; Patent Dentist, Mr. S. P. Stickney; Bill Poster, Mr. C. Devere; Pickpocket, Mr. J. Barry; Drummer, Mr. F. Carpenter; Gen. D'Arme, Mr. J. Hankins; Dutchman, Mr. N. Stickney; The Maid with the milking pail, Mlle. Angelique; The Rabbit Merchant, Mr. H. Smith; The Great Bear, Master Burt; The Rush in Giant, Count Scaramour; The Grand Ballet, led by Mlle. Angeline. Let us all go one eye on the lightning-eyed young ladies, so that if we are struck by their beauty in one eye, we will have another to fall back upon.

MISS MOLLIE WILLIAMS and Mr. Felix Vincent, now in their second week at the New Bowery Theatre, have appeared in a variety of pieces calculated to display their versatility. This is the second engagement played here this season by this clever couple. They will bring their performances at the New Bowery to a close on the 18th inst.

THOSE FUNNY little wooden minstrels are to show this week again at Heller's Salle Diabolique, when they will make several diabolical sallies at the follies of the day, and sing a number of well-meant ballads in their own style, one of the best of which is founded on that much abused but Devilish "Faust." Mr. Heller will also give us another sight at his "Second Sight" business, which must be seen to be enjoyed.....Next week, probably, he will bring forth his new spectral wonder, which knocks Pepper's apparition all to smithereens. For instance, a live man stands up before you, talks at you, drinks with you if you ask him, and in the twinkling of an eye he's gone from your gaze. For the life of us we can't see through it. P. S.—You need have no fear of being 'skeered.'

A GOOD CHANCE.—The "Four Lovers" can be seen this week at the three fours, in Broadway, the comic pantomime of that name being one of the special attractions. Those who are ignorant in regard to the ways of making love can be taught a lesson by witnessing the "Four Lovers." What a pleasing sight it is to see a number of pretty girls dressed in short skirts and low neck dresses going through the variations and intricacies of the many dances. Dear as we love "the spot where we were born on," we'd go a hundred miles to see and mingle with such a bevy of thinly-clad damsels as Manager Butler shows us in his *ballet* at the American.

RELIEVED.—J. T. Boyce, who has been doing duty with Wood's Minstrels, was relieved of his end of the line on Thursday evening last, for cause. We don't know whether he goes to New Jersey or Lowell.

MRS. J. H. OGDEN, wife of the late J. H. Ogden, Irish comedian and vocalist, arrived in this city on the 10th, in the steamer City of London, from England. She wishes to engage with music hall managers.

THERE ARE some "charming creatures" at the Varieties just now, among whom may be mentioned Jenny Engle, Addie Johnson, Mary Florence, etc, and a score of dancing beauties, whom to see is but to want to see more.....John Carroll, who is called the English champion clog dancer, is taking steps to ingratiate himself into the favor of the *habitues* of the Varieties. The Whittony Brothers are also here, going through some of their surprising gymnastic feats.....The colored trio, Mulligan, Bowers, and Collins, continue their Ethiopian delineations and eccentricities..... Don't forget the Wednesday *matinee*.

TWO HALLS, on Broadway, can be rented or leased, as those interested may learn by reading an advertisement in reference thereto in our advertising department. They are said to be suitable for concerts, lectures, minstrels, etc

CHAS. POPE has been engaged at Niblo's for three months. A good addition to the company.

THE PRESENT is the fourth and last week of "Paul Pry," at the Broadway. We believe this is the longest run "Paul Pry" has ever had in this country....On the 20th, "Forty Winks" and "Toodles" are to be presented.

EDWIN FORREST succeeds Bandmann at Niblo's, the last named performer following Mrs. Lander.

N. W. GOULD, the well-known guitarist, is to have a benefit concert at Dodworth Hall, Broadway, on the evening of the 16th. He will be assisted on the occasion by Miss Mina Geary, Mrs. M. Gould, Gustavus Geary, J. R. Thomas, J. M. Patterson, A Sedgwick, and Jos. Maeder.

FRANK EDWARDS, the well-known professional agent, advertises for talent of all kinds. See advertisement.

MISS ETTIE HENDERSON and Manager Henderson, of the Pittsburgh Theatre, are in town. The lady goes to Toronto towards the close of the week, where she is engaged to appear in the "Naiad Queen."

MESSRS. CONNER & LEA, the well-known dramatic agents, are doing a prosperous business, and managers and people are alike benefitted by putting their business into the hands of this firm. In this week's CLIPPER will be found a number of their advertisements, among others, those referring to managers of circuses, costumers, Prof. Rogers, and the Savannah and New Theatre at Cairo. Professionals should not omit reading the advertisements alluded to.

PERSONS in want of songs, or verses of any kind, are requested to read "Saul Sertrew's" card in our advertising department. He proposes to write it out on this line all winter, spring and summer, if the people wish it.

SONGS on any subject will be written to order by "Solon Shingle." Address in care of Frank Edwards, No. 835 Broadway, New York.

PHOTOGRAPHS OF ACTORS AND ACTRESSES, play books, and other plunder, may be procured of W. C. Wemyss, No. 575 Broadway. See advertisement.

THE GYGES! What is it? Who can tell?

Dramatic.

THE WARREN COMBINATION closed at Pike's Opera House, Cincinnati, on Feb. 5th, and opened in Louisville on the 7th. On Monday, 6th, the grand benefit for the aid of soldiers families came off at Pike's, and a grand affair it was; the prize seat was sold to Jas. Watson, Esq., of the "Henrie House," for $675—another account makes the sum paid by Mr Watson $760—the second to John B. Gibson, for $50. The affair was a decided success, the house being a perfect jam, and the performance going off as smoothly as it could have gone in the hands of professionals.....On Tuesday evening, 7th, Miss Charlotte Thompson made her first appearance this season at Pike's as Julia, in "The Hunchback." The house was fair. Mr. B. Macauley also made his *rentree* as Master Walter, and rendered it in a masterly style. To-night, 8th, Miss Thompson appears as Pauline, in "The Lady of Lyons."

AT WOOD'S, Cincinnati, R. E. J. Miles and his trained steed "Minnehaha" brought up the rear, week before last, playing "Mazeppa," "Rookwood," and "Dick Turpin," to packed houses; his benefit on the 4th was a rouser.....On Monday evening, 6th, J. E. McDonough and Miss Lotta produced the everlasting, though still popular, "Seven Sisters," to a crowded house, and it continued to draw as largely as ever. Lotta takes the Porkopolitans by storm; her reel and banjo solo being received with screams. Harry Hudson's Arthur Stunner, Sidney Smith's Cuffee, and Miss Stella Mason's Dinvoline were all that could be desired, and were well received by their admirers. The piece was billed for two weeks.

THE CINCINNATI THESPIAN ASSOCIATION (amateur) opened at the Melodeon, on Thursday evening, 2d, with "The Lady of Lyons," with Miss Marian Gilton (late of Wood's), as Pauline, and Mr. J. G. Stutts as Claude Melnotte; they were to have played "Still Waters Run Deep," 3d and 4th, but for some reason they did not.

"THE CHILD OF THE SUN"—a new and original romantic drama in three acts with a prologue, by John Brougham and Adah Isaacs Menken—was, on the 8th inst., copyrighted in the District Court of the United States for the southern District of New York, thus securing the copyright of Miss Menken's new sensation play both in America and England.

THE EVANSVILLE THEATRE, Evansville, Ind., is now managed by Messrs. Golden & Pierce, who have so far met with success in their enterprise. Miss Bella Golden is the star, and on the 3d inst. she appeared as Naramatah, in the Wept of the Wish ton Wish. In the company are M. Golden, C. R. Erskine, F. R. Pierce, J. L. Barrett, B. C. Smith, Geo. Stevens, E. C. Parker, Harry Howland, Annie Radcliffe and Melissie Breslaw. By an advertisement in another column it will be seen that ladies and gentlemen of talent are at all times wanted by Messrs. Golden & Pierce.

AN ORIGINAL PACKAGE.—The *New Regime*, of Norfolk, Va., thus dilates on the merits of Yankee Robinson, who is now performing at the theatre there:—"Mr. Yankee Robinson, now playing at Glenn's Theatre, is an 'original package.' He is funny, which is a great thing in an actor, and he plays Yankees with force, felicity, and adequacy. The house on the opening night was crowded; notwithstanding the mist, there was a good attendance."

A YOUTH of one score and one years wants to be a comedy man, and wants some one who has the hang of it to give him the points. See advertisement in another column.

MR. WHITE, for a long time connected with the Metropolitan Theatre, Indianapolis, took a benefit on Monday evening, Feb. 6th, in that city. Mr. W. is an excellent comedian and a worthy gentleman.

MR. NEAFIE closed a very successful engagement at the Metropolitan Theatre, Indianapolis, on Saturday, Feb. 4. He was complimented with a rousing benefit on the evening prior to his last appearance.

MISS ALICE KINGSBURY concluded a three weeks' engagement at the Vicksburg Theatre on Jan. 28th. On Jan. 27th she was tendered a complimentary benefit by the principal officers of the district and post, headed by Major Gen. Washburn and Brig. Gen. Morgan L. Smith. "Linda, the Pearl of Savoy," was played to an overwhelming house. Miss K. opened at Little Rock Feb. 6th.

THE GRISWOLD OPERA HOUSE, Troy, N. Y., brought its winter season to a close on Feb. 7th, and on the 8th commenced the spring season, the principal members of the old company remaining. Mr. W. A. Mestayer took a benefit on the 7th; the attendance was slim owing to a heavy snow storm. On the 8th and 9th the comedy of "Money" was performed, with Stetson, Herndon, Everett, Delmer, Mestayer, Davenport, McLanough, Mrs. Stetson, Mrs. Ayling, and Miss Cameron in the cast; Mr. and Mrs. E. T. Stetson sustaining the parts of Alfred Evelyn and Clara Douglas. ....."Beauty and the Beast," "Streets of New York," and several other novelties are in course of preparation.

A PARTY advertises in this issue of the CLIPPER for a situation to travel as agent for a first class company. The party has had considerable experience, and is competent in every respect. See Avant Courier's ad.

FANNY HERRING'S engagement at the Royal Lyceum, Toronto, terminated on the 7th with a farewell benefit. Her engagement lasted fourteen nights. On the 8th inst., the play of "Money" was produced, Mr. Pope making his first appearance since the Herring trouble. Mr. C. Daly, one of the low comedians of the establishment, was up for a benefit on the 10th.....This week the stars are Charlie Wilkinson and Lillie Marden.....

MISS ETTIE HENDERSON commences a two weeks' engagement at the Royal Lyceum, Toronto, on the 20th, followed by the Webb Sisters for one week. Mr. Neafie will follow for two weeks, commencing on March 20th, and April 3d O. B. Collins and Kate Raymond commence for two weeks in "Mazeppa" and other horse pieces. Mr. J. C. Myers, the manager, has been untiring in his endeavors to please the Canadians during his management of the theatre, and by constantly producing stars has, we are glad to learn, had thus far a prosperous season.

MRS. CONWAY had a bumper in the way of a crowded house on Wednesday, the 8th inst., at her Park Theatre, Brooklyn, on which occasion the "Irish Heiress" was creditably presented. Mrs. Conway has not been well for some time past; in fact, her strength at present is not equal to the demands made upon it. She is so resolute and plucky withal, that she manages to keep up, but she needs mental rest without doubt. She is one of the main props of her theatre, and it will be difficult to replace her. The "Peep o' Day" and the "Irish Heiress," performed alternately, marked the closing performances of the week.

MR. G. M. LEWIS, the business manager of the Park Theatre, Brooklyn, and the "heavy villain" of Mrs. Conway's company, is to take his first benefit on Wednesday night, Feb. 15th, on which occasion he is to appear as the Abbe La Tour, in the "Dead Heart." Mr. Lewis has become as great a favorite with the *habitues* of the Park as he was with the audiences of the Western theatres. In his line of business, as illustrated by such characters as Danny Mann, in the "Colleen Bawn," and Black Mulling, in "Peep o' Day," he has few equals; he has also creditably acquitted himself in such parts as Joseph Surface, &c., in genteel comedy. In fact, he is a valuable man in a company in almost any capacity, and the capable manner in which he has discharged the duties of his position at the Park, has won him hosts of friends; his benefit, therefore, will, no doubt, be a bumper.

"FRA DIAVOLO"—capitally sung, well performed and presented—was the initiatory representation on the occasion of the opening night of Maretzek's new subscription series of opera in Brooklyn, on Thursday the 9th inst., a brilliant and crowded, but cold and passionless, assemblage greeting Auber's charming opera. Miss Kellogg's Zerlina was the dramatic as well as vocal feature of the performance, her perfect self-possession and charming *naivete* being very prominent. Next to the popular Louise came Miss Morensi, whose rendering of the *role* of Pamela was excellent throughout, both in singing and acting. Lotti, as Fra Diavolo, was exceedingly tame, although his vocal efforts were creditable at times. Bellini, as the foppish Lord Rochburg, burlesqued the character to the extreme, making it very funny, no doubt, but it was not the correct thing by any means. His vocalism, however, was excellent. Debreul and Weinlich appeared to great advantage in the characters of Beppo and Giacomo, and Muller's Matteo was a creditable performance. The choruses and scenery were good, and the instrumental performance excellent; in fact, the Brooklyn opera goers had for the first time this season a really enjoyable operatic performance presented to them, although their actions, as far as applause was concerned, did not prove the fact. A Brooklyn operatic audience appreciates only what is the fashion to appreciate; they lack taste and cultivation too much to judge for themselves. The second opera is "Norma," in which Maretzek plays his second best trump, Zuchi.

Those wishing to secure Rooms for travelling this summer, can apply, stating terms, &c., at once, to Messrs. Mace and Co. of February.

MCKEE RANKIN has been suffering for the last two weeks with an affection of the heart, but he is now recovered, and joins the company at the Howard Athenæum, Boston, on the 20th inst., as the leading man.

OF THE DEATH OF HARRY MACARTHY there seems to be a doubt. Early in March, 1864, among the telegraphic war items from the South, we found one stating that Harry Macarthy had been killed in battle near Atlanta, the last week in February. Four weeks ago, in answer to a correspondent (a relative of Mr. Macarthy), we stated the above as being true. We are now in receipt of the following letter from R. R. Stanley, an actor attached to the Vicksburg Theatre, which we give for the benefit of the relatives of Mr. Macarthy.

VICKSBURG, Miss., Jan. 27th, 1865.

FRANK QUEEN—DEAR SIR:—In your answers to correspondents in your last, I noticed an answer to Coleman Pope, wherein you stated that Harry Macarthy died last February. This I beg leave to contradict, as I played with him in the Wilmington, N. C., Theatre last October, and saw him off to Nassau, "on board the blockade runner Falcon, on or about the 18th of October," with the intention of opening a theatre there. Hoping you will insert this, I am yours very respec fully,

R. R. STANLEY, Vicksburg Theatre, Vicks., Miss.

JENNY LIND, vs. CINCINNATI AMATEURS.—Mr. James Watson, proprietor of the Henrie House, Cincinnati, paid $760 for a choice seat to witness the dramatic performance given at Pike's Opera House by the Amateurs for the benefit of soldiers' families. This is the highest price ever paid in this country for anything of the kind. At the Jenny Lind Concerts, Ossian E. Dodge paid $625, and Mr. Boot, of Philadelphia, paid the same amount for choice of seats, but Mr Watson takes the lead.

MR. AND MISS COULDOCK opened at the Opera House, Columbus, O., January 31st, to one of the finest houses of the season, in "Richelieu." So says our correspondent Joe, who adds:—Mr. Couldock's popularity as the old Cardinal is so well established, that it would be useless for me to say anything regarding it. On Wednesday, Feb. 1st, we had the "Willow Copse," "Chimney Corner," which was repeated with "The Advocate's Last Cause," on the 3d, for Mr. Couldock's benefit. The "Jew of Frankfort" and "Robert Macaire," were given on the 4th. Business for the week has been excellent. The Couldocks are the two greatest favorites that have ever visited Columbus. In the "Chimney Corner," Mr. John Ellsler, as old Solomon Probity, fairly divided the honors with Mr. Couldock, and entertained us with one of the finest bits of character acting it has ever been our lot to witness. The bill on the 6th, consisted of "Dot," and the "Spectre Bridegroom," with Mr. Couldock as Caleb Plumer, Miss Coulcock as Dot, Evelyn Evans as John Perrybingle, Mrs. Effie Ellsler as Bertha, Miss Isabella Hewitt as Tilly Slowboy, and little Effie Ellsler as the Cricket, Jim Lewis (our Jim), as Diggory in the farce. To-night, 7th, the patrons of the Opera House have a chance of witnessing one of Shakespeare's noblest creations, "The Merchant of Venice." This play in the hands of such eminent artists as the Couldocks and Mr. Ellslers efficient company must be successful. "Domby and Son," and "Jessie McLaine," will be the business for the rest of the week, and the week commencing Feb. 13, we have McKean Buchanan and daughter, for six nights only. "Waiting for the Verdict" will be the only attraction during their stay.

AN EXTRAORDINARY amateur performance took place on the 6th inst., at Pike's Opera House, Cincinnati, for the benefit of soldiers' families, and it was a great success. The play was "Hamlet," with the following cast of characters:

Claudius, King of Denmark	E. P. Cranch
Hamlet	Lieut. Gov. Chas. Anderson
Polonius	Oliver S. Lovell
Laertes	Oliver W. Root
Horatio	M. J. Mack
Rosencrants	James W. McLaughlin
Guildenstern	Col. N. Lord
Osric	Waldo C. Booth
Priest	E. B. Hinman
Marcellus	James E. Sherwood
Bernardo	Dr. S. G. Menzies
Captain of Norway Forces	Capt. T. P. Anderson
Francisco	N. Heinsheimer
First Grave Digger	Enoch T. Carson
Second Grave Digger	D. G. Barnitz
First Player	T. R. Elliott
Second Player	D. Thew Wright
Ghost of Hamlet's Father	Wm. Dinsney

name does not appear on the manager's card. Mr. be there'll be trouble.

FRANK DREW is in the third week of his engagement at the Walnut, Philadelphia. His Solon Shingle is well spoken of, but every Solon Shingle must hereafter come in contrast with John Owens' Solon, and thereby all others but Owens' must suffer.

FROM SAVANNAH we have a letter from Jacob Elson, who says, "I am the manager of the Savannah Theatre for the season," and instructing us to re-insert his advertisement, to which we refer parties interested.

"THE STREETS OF NEW YORK" is to be produced at the Arch, Philadelphia, on the 20th inst..... Mrs. Drew closes her series of comedy impersonations this week.

THE OLD WASHINGTON THEATRE is open this week under the Wallack-Davenport Combination. "Still Waters run Deep" was to be the opening piece, with T. Placide as Potter, Rose Eytinge as Mrs. Sternhold, Wallack as Mildmay, and E. L. Davenport as Hawksley.

GROVER'S GERMAN OPERA COMPANY are to commence a season of ten nights at the Academy of Music, Philadelphia, on Monday evening next, 20th inst. No opera is to be repeated.

THE WALNUT STREET THEATRE COMPANY, Philadelphia, with Frank Drew, the present star, will give a benefit for the sufferers by the recent fire, on Tuesday afternoon, Feb. 14th. All have kindly volunteered.

KATOW, the lady who plays on the violoncello, is to appear in a concert at Musical Fund Hall, Philadelphia, on the 18th.

EDWIN FORREST is the star this week at the Holliday-street Theatre, Baltimore. "Damon" was to be the performance on the 13th, supported by Mad. Ponisi, John McCullough and Alice Gray.

MISS KIMBERLY.—We stated in our last week's issue that this lady had retired from the stage. We have since learned that it is but temporary, and that a new sensational drama, in five acts, illustrative of Southern life, has just been written expressly for her. Managers and others wishing to negotiate, can address Miss Kimberly at the American Club Hotel, corner of 17th street and Broadway, New York.

MISS LAURA KEENE continues the star this week at the Front-street Theatre, Baltimore. The attendance last week was not very great, owing, probably, to the bad weather. Miss Keene announces the production this week of a new domestic drama written by herself, entitled "The Workman of Baltimore, or the Curse of Drink." It is said that such is the desire to procure a copy of this play for representation, that Miss Keene has sold the right to produce it in three of the principal cities for $1,000 each, and this is the same piece that Barnum is shortly to produce. How it so happens that this is not a new piece, but was originally played in Paris, and is therefore of French origin. It was also produced at the Adelphi Theatre, London, a short time since, under Benjamin Webster's management, and was entitled "The Workingmen of London, or the Curse of Drink." It is just such a piece as "The Poor of New York," the title of which is changed to suit any locality. Mr. S. French also advertises the "Laura Keene piece" for sale in MS., having received the same from London. "Truth is stranger than fiction."

Negro Minstrelsy.

THE DAVIS ALLIANCE MINSTRELS AND SILVER CORNET BAND are meeting with success, we are informed, in their tour through Indianapolis. They appeared at Masonic Hall, Indianapolis, on the first four nights of the present month, and took well in both senses of the term, viz., with their audiences and in the treasurer's department. Their entertainments are of a first class description, and the Indianapolis press ware lavish in their "first rate notices" of the troupe. The troupe was to *rendezvous* next at Greencastle, Terre Haute, Vincennes, Evansville, and then make straightway for Louisville.

THAT QUARTET that used to sing so melodiously with Sanderson's Minstrels at the Maryland Institute, Baltimore, Md., is now disengaged, and may be engaged by any first-class manager by addressing Geo. L. Hall, as per advertisement in another column.

DAVIS' GREAT ALLIANCE (minstrels) put in three nights last week in Indianapolis. Mr. J. B. Murphy, the balladist, is with the company. Mr. Davis (says a correspondent) was fined $50 on Saturday by the mayor of that city for not taking out a city license. Managers must look out for "City Fathers."

NEWCOMB'S MINSTRELS were billed to appear in Syracuse, N. Y., Feb. 10th and 11th; Lyons, 13th; Clyde, 14th; Binghampton, 15th and 16th.

J. H. RAINER, of Newcomb's Minstrels, is lying very ill at his house in Lockport, N. Y.

SKIFF & GAYLOAD'S MINSTRELS opened in Pittsburgh, Pa., on the 8th for four nights, and were to go thence to Steubenville, Zanesville, Columbus, Cincinnati, etc. At Rochester their business was excellent, and at Cleveland they performed to several big houses.

THE MINSTREL party performing at the Villanueva Theatre, Havana, opened to a $995 house, and every one seemed pleased with the entertainment offered. The following night the receipts were about the same as the opening night. They had performed four nights, and the receipts amounted to $3500. After a few nights more in Havana, they were to leave for the interior, thence to Nassau and New Orleans, and return home, stopping at the principal towns on the Mississippi River.

CHRISTY'S MINSTRELS opened at the Athenæum, Columbus, Ohio, on the 2d inst., and remained there the balance of the week.

SKIFF & GAYLORD'S MINSTRELS have been meeting with success throughout the West. The company is said to be a most excellent one—the brass band being a great feature with the show. The end men, M. T. Skiff and Low Gaylord, are said to be irresistibly funny. Mr. Gaylord is pronounced exceedingly clever and his jokes always tell with the audience. The Cleveland *Herald* of the 3d inst. says of Mr. Gaylord: "As an Ethiopian delineator, he has few superiors, and he contributes much to the success of the company of which he is one of the managers. His fun is provoking, while his caricatures of the contrabands are the richest and most laughable personations ever given. He is a good comedian, and well knows how to burlesque or ridicule the serious. He is full of fun and merriment, and at the same time entirely divested of vulgarity."

JOE COOK, who got mixed up with Collins and Gerhart, in the Olympic speculation in Philadelphia, says he became acquainted with those parties in January; he was to engage people and get the company together for Collins and Gerhart, who paid $200 to Capt. Funston for the Opera House, and another $100 was to be paid in three weeks; Cook's services were given for his interest in the concern; but, on the opening night, the other two wanted him to pay $100, or lose his interest; he demanded his salary for the two weeks he had been organizing the company, which they refused to give, and Cook thereupon notified the performers that he withdrew from the concern. Collins and Gerhart are said to own property, and those they are indebted to can recover by means of the law. Cook is willing to aid any of the performers in compelling Collins and Gerhart to settle with those they engaged. Cook is now in Allentown, Pa.

DAVIS' MINSTRELS closed at Masonic Hall, Indianapolis, on the 4th, having given entertainments on the three preceding nights also. They must have made a pretty good thing of it, for they were welcomed by full houses each evening. Their performances were good, the opera part being the leading feature. Their music, both vocal and instrumental, is said to be excellent.

HOOLEY'S MINSTRELS, in Brooklyn, are reinforced this week by the addition of Denny Desmond, a soldier of the 14th Brooklyn regiment, who will appear all the week in his Excelsior Jig. Among the new acts to be performed are "Love and Medicine," "The Basement Belle," one entitled "Limboolaghornpiperio," and many other laughter provoking necrisms.

SKIFF & GAYLORD'S MINSTRELS opened at Pittsburgh on the 8th, to a crowded house. Their performances are said to have given general satisfaction. They were well advertised, and are said to be backed by "ile" pretty heavily.

CHARLEY MORRIS and Fred. Wilson are having a new minstrel hall erected in St. Louis, which they expect to open in April with Morris & Wilson's Minstrels.

JIG DANCING is such an amusing art that many persons are now learning it that never thought of it before. J. H. Clifford teaches it by means of his new book. See his card.

Music Halls.

AT THE WINTER GARDEN, Boston, a minstrel and variety performance is given every night. Among the list of performers we notice the names of Annie Flora, Nellie Walby, Miss Sulzer, M'lle. Celestine, Billy Andrews, Matt. C. Brimmer and C. Williams.

MISS KATHLEEN O'NEIL is the special attraction at the Canterbury, Baltimore, where, in addition to her songs, she appears in the Irish burletta of the "Peep o' Day Boys." The forces engaged at the Canterbury are as follows:—Misses Amelia Wells, Lucy Clifton, Fanny Ferrero, Ella Parker, Kate Davenport, Annie Ferrero, Millie Coleman; Rob't Butler, H. W. Williams, Johnny Harris, Joe Childs, H. Kincade, Master Philip Kincade, and Mons. Chenet. Dick O'Neil and Rob't Butler are the proprietors; H. W. Williams, Stage Manager; and Chas. H. La Rue, Treasurer.

THE GEMOTE, Baltimore, was re-opened as a free Concert Saloon on Wednesday last, by Andy Leavitt and Pony Smith. The audience was rather rough.

THE CANTERBURY, late Baltimore Museum, is now in full swing, under the able management of Dick O'Neil and Bob Butler. Performers wishing engagements should take a sly glance at their advertisement in another column.

AT PALACE VARIETIES, Cincinnati, the houses abate not a whit. Jim Riley opened on Tuesday evening, Feb. 7th, and Galletti was announced for Thursday, 9th.

FRED AIMS' MELODEON, Pittsburgh, has the following company: Harry Clifford, Denny Gallagher, Dan Holt, M. Bryan, L. J. Donnelly, W. B. Fox, Larry Tooley, Billy Boyd, Misses Ella Wesner, Mary Wesner, Jennie Allen, Louise Rolette, Ellen Colene, Rose Smith, Florence Rivers, Emma Thomas, Louise Elmore, Mattie Marshall, Sallie Savage, and the Porter sisters. "Jack Sheppard" was produced on the 4th, with Miss Jennie Allen as Jack, and Harry Clifford as Joe Blueskin.

FROM NATCHEZ, Miss., we have the following letter from our correspondent "Nat Ormsby," under date of Feb. 1st:—"In order to keep you and the readers of the CLIPPER well posted as regards matters and things, theatrical and otherwise, in this once gay and prosperous little city, I drop this short epistle. Some time since the theatre was closed by order of General Brayman—the late military commander of this post—it having become in his opinion a public nuisance; consequently, no place of amusement was in operation until the arrival of Prof. Searl—the Presbidigitorialist—(that's what the bills said,) who put in an appearance some time since and did very well considering the circumstances. The military lines going to and from the country around being hermetically sealed, the trade with the country folks is in consequence thereof very dull; a great many of the old citizens have left; the place is pretty well thronged with cotton speculators, and they are doing d—d well, for you bet they seldom bit on to be in the place after dark, so of course the only patronage goers in the burg; but they can fill a good house nightly when a find out to his satisfaction, as some enterprising manager would some of our best concert saloon manikers would in my opinion make it pay. We want a tip top variety party—that's what's the matter..... A party of the leading male lights from the Academy of Music, New Orleans, La., opened at Institute Hall on the 25th ult. Among the number were Chas. E. Collins, the cure; James Gaynor, banjoist; Wm. Emerson, song and dance man; and several others, all "big" favorites with the Orleans people, and first rate performers in their particular lines of business—the houses were very good. Brig. Gen. Davidson, (military commander of the post) and family, were present at the opening performance. On Saturday afternoon they gave a matinee for the benefit of the Ladies' Institute, and did well. Numbers of our first citizens visited the boys during their stay. As I said before, some gentlemanly manager would make a nice thing here by opening a first class music hall—a party of ten or fifteen would make a very respectable company. See who will make the trial; the people want amusement, and this city would easy support one good Variety Theatre.

THE CASINO, Philadelphia, keeps up its attractions, and therefore does a good business. Martini Chiriski proves a big card..... Billy Holmes, the popular vocalist, commenced a two weeks engagement on the 11th..... The Casino is to give a matinee benefit on Wednesday afternoon, the 15th inst., for the sufferers by the disastrous fire in that city. The company, orchestra, and all attached to the Casino give their services on the occasion. It is hoped that the example will be followed by the profession generally.

THE VARIETY THEATRE, Chicago, is doing a flourishing business at the present time. M'lle. Marietta Ravel, the beautiful and accomplished *danseuse* and tight-rope performer, terminated a most successful engagement at that establishment on Saturday evening, Feb. 4th. She created quite a *furore* among the patrons of that place of amusement, and is generally regarded as the most successful dancer who has appeared there within a lengthened period. Her tight-rope performances are truly wonderful.

FRED. AIMS' MELODEON, Pittsburgh, is becoming more popular every day, as the increase of patrons would indicate. W. B. Fox, Dan Holt, Mike Bryan, and the Foster sisters appeared on the 6th, and all took well except the Foster sisters, who, our correspondent remarks, "made a decided failure in their attempt at a Double Clog Dance; their time is imperfect, yet they have the style, and with more practice will undoubtedly master their undertaking. 'Jack Sheppard' was the after piece on the 4th, with Miss Jennie Allen in the title *role*, a part which she creditably sustained, showing that she had given it studious attention, as her every move and gesture went to prove, but I am unable to say as much for some of the rest, as the prompter's voice was too often brought into play; moreover, Mr. Harry Clifford, who impersonated Old Blue Skin, was entirely too broad in his language, but taken all together it was rendered very well. This week 'Lucretia Borgia' is the after piece, gotten up in the most ludicrous style possible, with Ox-ilerics, consisting of Boyd and the full strength of the Brass Company. Mr. L. J. Donnelly's Beautiful Ballet entitled the Valley of Roses, with Scenes at the Derby, give the *Corps* of Beauty full scope to display its charms. The Valley of Roses is one of the finest ballets that I have yet seen at this institution, and reflects great credit on Mr. Donnelly, who, by the way, was the recipient of another nice present, of which I forgot to mention in a former letter; it was a fine ebony, gold-headed cane, valued at $75. One would say that his merits were appreciated if the number of presents he receives is to be taken as a guide."

THE MELODEON, BALTIMORE, is in good running order under Fitz Simmons' management. The sensation drama of "Spirit of the Dead" is now on. Among the performers announced to appear this week are Ben Wheeler, Tom Vance, Bob Hall, Pony Smith, Fanny and Ida Devere, Tilly Forbes, Miss Chandler, Jennie Smith and Eugenia St. Cloud.

Circuses.

FRANK PASTOR, the great American equestrian, has reached London, in company with Mr. Price's troupe. The following letter from Mr. Pastor gives some items of interest to the show people:

LONDON, January 25th, 1865.

FRANK QUEEN.—*Sir*:—Since my last letter to you from Madrid, Spain, I have been with Mr. Thomas Price's "Circo de Madrid." I met his company at Barcelona (after having terminated my contract with the "Circo del Principe Alfonso," in Madrid), where I remained four weeks. I then came with the company of Mr. Price to London by way of France. We had a very tedious journey of three weeks; the horses and lions delayed us; we had fifty-five horses (all for the ring), besides all the Company and four car loads of baggage. The horses, lions, and baggage travelled by the slow train; the performers would go on and wait at some town until the horses, etc., came on. We would have to rest the horses sometimes two or three days. We at last arrived all right, and opened at the "Agricultural Hall," Islington, the 25th of December, with a Hippodrome Circus and the Steeple Chase. The Steeple Chase was very good, but not so attractive as the Tournament was last winter. Last week we gave a pantomime called the "Brigands of the Calabrian Mountains," which draws and pleases very well. We have all our company and horses in it, and about one hundred and fifty men and women supers. We are doing very well. We commence with the Circus, after that is finished the ring is taken away, and then we give the Hippodrome performances, and finish with the pantomime. I don't know if Mr. Price intends going back to Madrid or not next summer; but I think it more than likely he will stop in England, as he can do well here with his company; he has the best broken in horses and female *equestriennes* in England. The "Agricultural Hall" is a magnificent building, and will seat over 9,000 people, not counting the immense galleries. The daily expenses of Strange & Pudgyn last winter were $1,000 per day; ours are $470 per day, a difference in Mr. Price's favor of $530 each day. We have Mr. G. Eldred (Robinson's old partner) with us; he has an American trick horse, two American fighting ponies, and a trick mule; they perform very well, and please the public..... Davis Richards has left Paris and gone to Vienna, to Renz's Company—he is doing well there..... Burnell, Bunnells and Frank Barry are still at Paris..... W. Armstrong and wife are at Manchester, (England)..... Tom Nevill is with Loisset's Company at Brussells..... Jim Myers is doing well at Huddersfield, (England) ..... I have not heard where the "Rocky Mountain Wonders" are for some time. Yours,

FRANK PASTOR.

DAN RICE, the Clown, is having built a monument to perpetuate the memory of the gallant Soldiers of Erie county, Pa., who have fallen in defence of their country. The design is an exceedingly handsome one, and the cost will be about $5 000 It is now in course of construction by Mr. Volk, the leading sculptor of Chicago, and will be ready for public gaze early in November. The base is to be eight feet square by eighteen inches thick, with a sub-base six and a half feet square and two feet thick, and another sub-base five feet square and two feet thick, with a deep moulding on the upper edge. This base is to be surmounted by a die four and a half feet square and three feet high to the cap, the four corners of which are to represent cannons from the trunions to the muzzle, with laurel wreaths running spirally around them. The four sides of this die will form the panneaus upon which the inscriptions will be carved. The cap covering this die, and which forms the base for the rising column, will be deeply moulded, and carved in bass relief with emblematic war figures, the whole resting upon a cornice of cannon balls. The column is to be of the Corinthian order, seventeen feet high, broken off at the top, draped nearly to its bottom by the American flag and surmounted by a wreath of laurel, over the whole of which is perched an American eagle with extended wings. The whole monument will be some twenty-eight feet high.

JAMES MELVILLE is riding at the National Circus, Philadelphia. Dan Rice is also there. A benefit for the Coal Oil Fire Sufferers was to have been given on the afternoon of the 13th.

JOHN C. RIVERS, the accomplished clown and clog-dancer, is desirous of an opportunity to show his agility in those specialities. See his advertisement in another column.

Amateur.

THE YOUNG MEN'S SOCIETY of Detroit were to give an amateur performance on the 14th inst., at Young Men's Hall, for the benefit of the Reading Room. The burletta of "Swiss Cottage," and the comedy of "The Weathercock," were the pieces to be performed.

THE AMERICAN DRAMATIC ASSOCIATION, organised 1859, re-organised Jan., 1865, will shortly give an entertainment. It is composed of some of the oldest amateurs from the old New York, Washington, Thespian, Burton, Davenport, and Shakespeare dramatic associations. The officers are as follows:—President, James H. Hart (late prisoner of war from Richmond, and one of the first amateurs who went forth to battle for his country, and who was wounded at both battles of Bull Run); Vice-President, W. Isaacs; Secretary, F. Kelley, (another Bull Runner); Treasurer, J. Bowers, "Jack;" Stage Manager, Geo. Gillespie, formerly of the Burton D. A. The Americans hold forth every Thursday evening at 141 Orchard street.

Miscellaneous.

THE ALLEGHANIANS, AND THEIR WAY OF DOING BUSINESS.—The promptness with which these popular and industrious artists fulfil their concert engagements and business obligations, is worthy the imitation of all persons engaged in catering for the amusement of the public. It is well known that the past few weeks have been prolific in railroad disasters—collisions, trains thrown from the track by broken rails, &c., &c. After repeated solicitations from the most prominent citizens of Noblesville, Ind., and the Christian Church, the largest edifice in the town, having been proffered them for the purpose, they were advertised to give one of their concerts on Saturday evening, Feb. 4th. On that morning, they started from Lebanon for Noblesville, via Indianapolis; when within three miles of Indianapolis, the train came in collision with a large freight train which had been thrown off the track early in the morning In consequence of this accident they were unable to reach the depot in Indianapolis, where they were to take another train for Noblesville, until half-past four o'clock in the afternoon. The train had left at one o'clock, and there was no other train on that day. What was to be done? It certainly would not do to disappoint the good people of Noblesville after all the earnest entreaties that had been made to the company to come to their town and give a concert. After a moment's thought, they hurried to the office of the superintendent, and by the liberal offer of one hundred and fifty dollars, they engaged a special train, consisting of locomotive and one car, to take them the remaining distance of twenty-one miles; and in twenty-eight minutes from the time of starting, they were at their destination, the church doors were opened, the people passed in, four hundred and eighty-three dollars taken at the door, the concert given, the people delighted, and of course the Alleghanians were delighted—they having, after deducting their rather heavy railroad fare, and some other little expenses, cleared a little over three hundred dollars.

L. M. GOTTSCHALK, assisted by Miss Lucy Simons, Signor Ardavani, Signor Muzio, and others, gave two concerts at the "Tabernacle," Indianapolis, Ind., Feb. 8th and 9th. The "Tabernacle" is the "Old Wigwam," used for political meetings; it holds 4000 people.

CHARLEY SHAY'S Quinceuplexal and Celestial Troupe appeared at Indianapolis, Feb. 8th and 9th.

MCEVOY'S HIBERNICON was on exhibition at the Buffalo Opera House last week, commencing on the 9th inst.

THAT PANTOMIMIST AND DANCER, W. S. Martine, was an opportunity to spread himself in that line. Negotiations can be entered into through his minister plenipotentiary, Frank Edwards. See advertisement.

DO YOU WANT to go into the cutting your own head off business? If you do, go in for that "splendid chance" offered by J. W. Wilder in an advertisement in this issue of the CLIPPER.

PROF. KARL KAHN opened in Milwaukee, Wis., on the 6th inst., for two weeks.

WM. HAYWARD, the ballad singer, who accompanied O. E. Dodge to California, has *not*, we are informed, joined the minstrel profession, as was stated a few weeks since. He sang two weeks at the American Theatre, San Francisco, and then joined the grand musical combination which performed at Maguire's Academy of Music. The combination comprised the Blaisdell Bros., Swiss Bell Ringers, Miss Jennie Kempton, Rudolph Hall, echo bugle; Fred. Buch, violin; Frank Moore, flutist; Prof. Stadderman, pianist; Little Clara, character singer; and Wm. Hayward, balladist. Hayward has concluded to remain on the Pacific coast a short time longer, and has been engaged to travel with the Blaisdell Troupe of Swiss Bell Ringers.

THE BLAISDELL BROS., Swiss Bell Ringers, were to sail from San Francisco on the 10th of January for Portland, Oregon, intending to wake up the Oregonians with their "pealing chimes"

GRIFFIN'S PANORAMA AND LONDON STEREOSCOPE accompanied by Yankee Glunn and Miss Nettie Kimball, were billed for Wilkesbarre, Pa., Feb. 9th, and remain during the week.

MR. STEPHEN MASSETT lectured before the Literary Association of the Congregational Church at Lyme, Conn., on Feb. 6th, to a very large audience. He gives his serio comic oration, "Drifting About," at Greenpoint, L. I., on the 15th, and at Newburgh, N. Y., on the 21st, before the Young Men's Association.

MRS. S. M. NASH, assisted by Miss O. M. Rossiter, Messrs. Pierson, Lieb, and Gray, gave an entertainment at Wilkesbarre, Pa., Feb. 7th, which was well attended, although the snow was very deep.

JOHN W. WESTON, the Polyphonist and Humorist, astonished the good people of Plymouth last week by his wonderful transformations and caricatures, as much as the "landing of the Pilgrims" surprised the Aborigines, who occupied the same locality in days of old. It is said that Mr. Whiston's power to amuse an audience a whole evening, unaided and alone, is truly wonderful. He was also at Weymouth and Centre Abington. This week he *facsimiles* at Hingham and Cohasset.

M. JOHN DENIER, gymnast, and rope walker, met with an accident in Hartford, Conn., while performing there last week, with the Ravel Troupe. He was carrying Miss Maggie Willett on his back, on his rope which he had stretched the length of the hall; he had succeeded in crossing, and it was while returning and just as he had reached the "jack," he missed his hold, and both fell to the stage a distance of twelve feet, injuring them severely; but both are recovering fast, and Mr. Denier was expected to be able to resume his business on the 13th inst.

PROF. MCALLISTER, magician, was in Lockport, N. Y., last week. He intends starting out on a raid shortly.

SOMERBY'S NATIONAL COMBINATION and Variety Show opens at Arcade Hall, Lockport, N. Y., on the 15th, for two nights. Somerby's party give a very interesting entertainment.

GEORGE MURRAY died in Philadelphia, on Tuesday, 6th inst., in Philadelphia. George was known as the "hatless prophet," from the fact that for years he has traveled through the country always minus a hat.

JAS. E. MURDOCH was advertised to give two readings of "Enoch Arden," etc., at Concert Hall, Philadelphia, on the 13th and 14th inst.

J. D. NEWCOMB'S MUSEUM OF ART is once more on its travels. After getting slightly smashed and put out of running order in Boston, it was taken to the workshop, where it laid four weeks; then, just as everything was lovely and all ready for a start, Mr. Newcomb was taken sick, which kept the show quiet a little longer. On Jan. 20th, however, the "Museum of Art" was opened at Portland, Me., and a good business was the result. On Feb. 3d, Manchester, N. H., was the stopping place, and there the show did a good business for two nights, notwithstanding James' Panorama was in opposition, with its great inducements of gifts.

"SHAY'S QUINCUPLEXAL," or Celestial Troupe, opened to fair business at the Melodeon, Cincinnati, on the 6th; they were to remain three nights.

MISS ADAH GRAY met with a serious accident on her way from Louisville to Cincinnati to play Annie Lee in "Enoch Arden." The car was thrown from the track, and rolled down the embankment, and Miss Gray was severely bruised, cut, and otherwise badly disfigured; she is recovering slowly, and left on Sunday, 5th, for Louisville, to support Edwin Adams.

THE OPERA TROUPE under the direction of Gottschalk occupied Naughton Hall, Columbus, Ohio, on the 2d inst., and delighted a large audience.

ARTEMUS WARD, the eccentric humorist, commences a four nights' stay this week at Masonic Hall, Pittsburgh. From Pittsburgh his route ahead is as follows: Zanesville, 23d; Newark, Ohio, 24th and 25th; Columbus, 27th; 28th and March 1st; and Dayton, March 2d and 3d.

GARDNER'S RAVEL AND BALLET TROUPE gave two performances at Union Hall, Amsterdam, N. Y., on the 9th and 10th inst. A full house attended the first night. One of the great features of the show is Mr. John Denier, the expert gymnast, and one of the best, most daring, and successful rope ascensionists in this country. From Amsterdam the company was to proceed to Utica, Syracuse, Auburn, Rochester, Lockport, Buffalo, and so on to Cleveland and the far West.

A FIRST CLASS CONCERT TROUPE is wanted by one who has been doing Uncle Sam good service the past two years. See advertisement, wherein the manager states that salaries will be sure.

ALF BURNETT, the humorist, was to follow the Atkens at Wheeling, Va., after whom McKean Buchanan puts in an appearance.

MERRILL HALL, Detroit, was occupied on the 6th and 7th inst., by a Variety company under the management of Charles St. Welch, and George Edeson as Stage Manager. The following performers put in an appearance, M'lle. Marrietta Ravel, Dick Sands, Fanny Gilmore, Miss Frank Christie, Master Burney, Tommy Jefferson, Lazelle and Lowlow.

A HAIRLESS HORSE, a tame Buffalo, a pair of magic lanterns with twenty-two pictures, and a side show canvass, all in good order, are advertised for sale by Wm. Allen, (sole lessee and proprietor of Allen's Museum, St. Louis), in another part of this paper.

Foreign Dramatic and Show News.

THE ONE-LEGGED DANCER, Donato, the original, is certainly one of the most remarkable curiosities of the age. He has attracted so much attention in London by his extraordinary movements on one pin, that one of the papers of that city devoted considerable space to an article descriptive of the man and his performances. We make the following extracts from the notice in question:—"When Senor Donato first presents himself, hopping on from the side scenes, no pleasurable emotion is felt; on the contrary, the immediate feeling rather partakes of the disagreeable. To see a man in the very prime of life with one leg and a stump without support, coming forward smiling and proffering to do in a state of mutilation what few male dancers, perfect and whole, of the greatest art and experience, ever could do—namely, afford unqualified gratification—seems to shock one's delicacy, no less than mock his credulity. Senor Donato, however, enlists your sympathies pretty well before you have finished inspecting him. By his extraordinary bounds and pirouettes on his entrance he fixes your attention in a moment, and you are astonished at beholding a dancer accomplishing on one leg what you cannot remember any professor of the Terpsichorean art having accomplished on two legs. Nor when astonishment has passed off is your interest in Senor Donato exhausted. On the contrary, you see something to be pleased with in his performances every moment, until at last you acknowledge that he is not only one of the most surprising dancers you ever beheld, but one of the most engaging; and such is the case. A person may smile at hearing the word 'graceful' used in speaking of a one legged dancer, but if ever the term were applicable to a male Terpsichorean artist it is to Senor Donato, whose motions, actions, gestures, and general deportment are instinct with that natural ease and propriety which are the essentials of grace. In short, the fact of Senor Donato having but one leg is soon forgotten by the spectators, and their sympathies are enchained in following his marvellous feats of agility and science, and these are by no means easy to describe. Senor Donato enters bounding on the stage to the tune of some Spanish dance. He accompanies the tune with the castanets, which he plays with more consummate skill than any one we ever heard. This may be a trifle, but it is a great gain for him. His pirouettes are made with incomparable ease and the dexterous manner in which he swings his body round, performing two revolutions, is beyond all belief. Among the most difficult feats he performs is placing a castanet on the ground with his right hand, at right angles to his body, and taking it up with his left hand, without bending his leg all the time. The practitioners in gymnastics will understand the difficulty of achieving this feat standing on two legs. That part of Senor Donato's performance, however, which engages most attention and creates the greatest excitement, is the cloak dance. How the dancer flings the cloak around him, making it assume all sorts of fanciful shapes—now clothing his body with it, transforming it, as it were, into a sea-shell; now waving the mantle over him like a banner, and now changing it into a floating cloudland, making it descend like a mist around him—must be seen to be understood. Enough, let us hope, has been said to show that Senor Donato is one of the most remarkable performers of this or any age; and that London is about to do his talents full justice, following the example of many of the towns and cities of the continent, is evident from the crowds that attend Covent Garden nightly, and from the immense enthusiasm his performance creates." But no matter what marvels they may turn up in Europe, we are always sure to have something to eclipse them. In Massachusetts, they have a one-legged curiosity that rather knocks Donati's pin from under him. This is a young man named Crockett, who lost a leg above the knee, on the Boston and Maine railroad when a child, who can perform feats with one foot, that few if any lads of his age in this neighborhood can perform with two feet. He will swim like a duck; he can run as fast as the fastest, bounding on like a deer, and his skating is marvelous. A dozen lads may start with him on the ice, but he is sure to come out ahead. Nor is it in a straight course alone that he shows his speed; with a crutch in one hand and a skate upon the foot, he will defy them to catch him, and dodge as nimbly as a cat. We doubt if there is a boy that can jump higher. He will leap a fence as high as his head, and surprises his associates by standing with his back to a fence that will come to his shoulders, turning a somerset and coming down right and up upon the other side. It is very doubtful, had the two legs remained to him, if he would ever have developed so much spring and activity. He has made up in training what he lost by accident.

EXTRAORDINARY TRIAL.—By the last mail from Bathurst, Australia, we learn of an extraordinary trial that took place there, on Nov. 2d. The plaintiff was Mr. John Wadsworth Ashworth, an alderman of the town, and Mr. Frederick Younge, the comedian; and the first-named alleged that the latter had grossly caricatured and libelled him in a character he played in a piece described "as a grand local operatic sensational drama" called "The Barrel Drain." It appears that the alderman some time previously made himself obnoxious and unpopular in the town, in connection with a barrel drain, and the piece appears to have been brought out with the view of keeping up the local excitement, a pamphlet having just before been published on the subject. Mr. Younge appeared as Alderman Worstass, and the dress, voice and manner of Mr. Ashworth were imitated so closely that no one could possibly be mistaken in the party it was intended to caricature. There was a representation of a meeting of aldermen upon the stage, and Worstass was made to bray, break down in his speeches, and to threaten to do up the local journals by bringing out one of his own—a threat, it appears, that Mr. Ashworth had some time previously made. Besides this, Mr. Younge appeared with an ass's ears affixed to the side of his head, and the complainant swore that the general manner of the comedian was a scandalous, malicious and wicked libel upon him, and prayed the Court to deal with the defendant according to law. The case lasted a long time, and a deal of evidence was given for Mr. Ashworth, but the Bench unanimously agreed to dismiss the case, on the ground that, as a pamphlet bearing upon Mr. Ashworth had gone the round of the town for two months previously, and no notice had been taken of it, it was but natural that Mr. Younge should consider his performance harmless. The latter gave his farewell performance in the town in the evening, and played in the farces of "Turn Him Out" and "The Rough Diamond." He alluded to the prosecution he had undergone, which he characterized as silly, and made some comment upon the "weathercock" tone of a paper called *The Nation*, which had termed him a wretched player.

THE CHRISTY MINSTRELS (the Geo. W. Moore party) were at Edinburgh on Jan. 29th.

AMUSEMENTS.

BARNUM'S AMERICAN MUSEUM.

GRAND GALA WEEK.
Walter's collection of life size figures of the
JAPANESE NOBILITY,
richly attired in appropriate costumes of the
HIGHEST DIGNITARIES OF THE EMPIRE,
may be seen by visitors at all hours.
AFTERNOON AT 3,
The romantic domestic moral drama of
JESSIE VERE; OR, THE WANDERER'S RETURN.
TONY DENIER .....in.....EXTRAVAGANZA DANCES
Previous to the Play, the laughable Farce of
STAGE STRUCK YANKEE.
EVENING AT 7½.
The very successful drama of
AJUCENA; OR, THE GIPSEY'S VENGEANCE.
MORNING AT 11,
PUNCH AND JUDY,
COMIC SONGS, ELEGANT DANCES, &c.
PROFESSOR HUTCHINGS, LIGHTNING CALCULATOR.
TWO FAT WOMEN, LIVING SKELETON,
GIANT BOY, 8 FEET, MAMMOTH MONKEY,
WOODBOWYER'S BOHEMIAN GLASS BLOWERS,
TWO GLASS STEAM ENGINES IN MOTION.
LIFE SIZE WAX FIGURES OF MRS. GENERAL TOM THUMB
AND BABY.
CIRCASSIAN GIRL, DWARF, ALBINO BOY, LIVING OTTERS,
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MR. JOHN E. OWENS.
LAST NIGHTS
of his remarkable impersonation of
PAUL PRY.
The extraordinary run of which,
NEVER EQUALED IN AMERICA,
bears practical and indisputable evidence to its popularity and
ARTISTIC GREATNESS.
SEVENTH AND LAST WEEK
also of his celebrated extravaganza,
THE LIVE INDIAN,
both of which triumphs will certainly be
WITHDRAWN ON SATURDAY EVENING, FEB. 18th.
In rehearsal,
THE TOODLES and FORTY WINKS.

OLYMPIC THEATRE.

Doors open at 7 .....Commencing at 7½
MONDAY EVENING, FEBRUARY 13, 1865,
Will commence the
TENTH WEEK
TENTH WEEK
Of the great local drama entitled
THE STREETS
OF
NEW YORK,
The production of which has proved the
GREAT SENSATION OF THE SEASON,
and attracted for the past nine weeks
THE LARGEST AUDIENCES
ever assembled in this theatre, constituting the
GENUINE AND UNPRECEDENTED SUCCESS.
SEATS SECURED SIX DAYS IN ADVANCE. 44

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BOOTH'S HAMLET.
NOW IN THE THIRTEENTH WEEK
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AS A PERMANENT INSTITUTION,
is presented
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with
ITS SPLENDID CAST
and
SUPERB SCENERY.
One of the noblest pieces of Dramatic art ever seen in any land or in any age. We trust it will not be withdrawn until every man, woman, and child in the community has seen it.
New York Herald.
Seats may be secured any number of days in advance.
Doors open at 6½.
Curtain rises at 7½ precisely. 43

NIBLO'S GARDEN. Begins at 7½.

Lessee and Manager.....WM. WHEATLEIGH
ON MONDAY EVENING, FEB. 13, 1865,
SECOND WEEK OF THE DISTINGUISHED ARTISTE,
MRS. F. W. LANDER,
formerly
MISS DAVENPORT,
whose reappearance, after an absence from the Stage of four years,
HAS BEEN CROWNED WITH THE MOST COMPLETE SUCCESS.
First night of the copyrighted play, in five acts, entitled,
ADRIENNE,
THE ACTRESS.
ADRIENNE LECOUVREUR.....MRS. F. W. LANDER
MR. CHARLES POPE .....as.....MAURICE COUNT DE SAXE
Mrs. Farren, Skerrett; The Misses Burke, Everett, Reeves, &c.; Messrs. J. G. Burnett, J. Nunas, Geo. Beck, Barry, Freel, &c., &c.
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Proprietor, &c.....HENRY WOOD.
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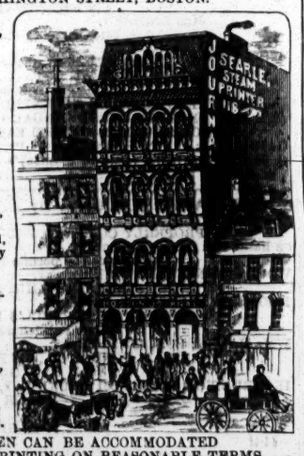

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SEVEN LIONS,
ONE ISABEL BEAR,
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A SOUTH AMERICAN TAPIR,
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THREE SLOTH BEARS,
ONE KANSAS BULL BUFFALO,
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ONE AFRICAN OSTRICH,
ONE BRISKA DROMEDARY,
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TWO YOUNG AFRICAN LIONS,
A POONAH BEAR from Hindostan,
TWO SENEGAL LEOPARDS,
TEN GREEN PARROTS,
THIRTY-FIVE GUINEA PIGS,
ONE BLACK SQUIRREL,
TWO AFRICAN PORCUPINES,
ONE HUNTING LEOPARD,
ONE PUMA OR SILVER LION,
A MEXICAN NO-HAIRED DOG,
GOOLAH WAITE FACED MONKEYS,
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TWO BLACK WOLVES,
ONE WHITE PEACOCK,
ONE AMERICAN DEER,
TWO JAPANESE MASKIN SWINE,
ONE CERVEAN ANTELOPE,
ONE LIVING GIRAFFE,
NINETEEN WHITE MICE,
TWO COCKATILLOES,
EIGHT WHITE RATS,
TWELVE GREY PARROTS,
THREE KING PARROTS,
TWO AMERICAN EAGLES,
ONE AFRICAN RING PARROQUET,
ONE KING LORIE GRANDE,
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ONE CHINESE SATIN BREAST PARROT (extremely rare),
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THREE CRESTED COCKATOOS,
TWO AUGOTAS,
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Too numerous to particularize in this catalogue.
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ONE SILVER STRIPED HYENA,
ONE SPOTTED HYENA,
TWO ICHNEUMEN,
ONE GROUND HOG,
TWO JAVA HARES,
TWO RACCOONS,
THREE RED FOXES,
TWO SPOTTED AXIS DEER from India.
ONE WHITE ALPACA,
ONE RED LLAMA,
ONE HIMALAYA MOUNTAIN GOAT,
ONE AFRICAN VALLEY GOAT,
ONE NEBRASKA ELK,
ONE CASHMERE GOAT,
TWO ZEBU CATTLE,
ONE FOUR HORNED PATAGONIAN SHEEP,
ONE ARABIAN DROMEDARY,
TWO SILVER PHEASANTS,
THREE GOLDEN PHEASANTS,
A GREAT VARIETY OF NATIVE GAME BIRDS,
A SOUTH AMERICAN PELICAN,
ONE SILVER GREY FOX,
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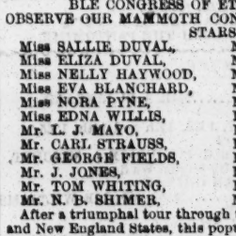

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ALSO, THE RENOWNED BERGER FAMILY,
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This truly celebrated company, a single act of whose performance is universally acknowledged by both the "Press" and the Public to be alone worth the price of admission, and in support of which (the "Zouave Drill") the manager hereby offers a challenge of one thousand ($1000) dollars to any like organization to compete with them; are now in the fourth year of *one continued* season, the triumph of which is a "household word" throughout the country.
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THE YOUTHFUL AND GIFTED ARTISTE,
Will make a tour of the principal cities of the United States and Canadas.
The distinguished young actor,
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WALLACK & DAVENPORT COMBINATION.
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This establishment, having undergone a thorough renovation, is now elegantly fitted up and open for the season, under the management of
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With a full and efficient company.
Professionals of acknowledged ability may always apply.
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ALL LETTERS for ORRIN & SEBASTIAN'S CIRCUS to be addressed at SANTIAGO DE CUBA for the next four weeks, as we do not expect to be in St. Thomas before the end of February. 43

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THIS GREAT WORK OF ART,
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The acknowledged
GREAT VARIETY THEATRE OF THE AGE.
COMBINATION OF STAR ARTISTS,
whose professional abilities have been acknowledged by the press and the public in all the
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who appear nightly in a
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the model troupe of the world, consisting of twenty-five unapproachable, brilliant
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THIS MAMMOTH CORPS
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